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SATURDAY, APRIL 27, 1878.

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LITERATURE

Kéramos, and other Poems. By Henry Wadsworth Longfellow. (Routledge & Sons.)

FROM the time when first he "lisped in numbers" Mr. Longfellow has been happier as well as more assiduous in depicting the character and life of European cities than in dealing with subjects connected with American history or scenery. His early efforts show how strong an influence was exercised upon him by the splendid romance and not less splendid history of Spain and the Netherlands, once her dependencies, and by the side of 'Outre-Mer,' 'The Spanish Student,' 'The Golden Legend,' and the 'Belfry of Bruges' such poems as 'Evangeline' and 'Hiawatha' appear to have been written in obedience to a dictate of patriotism rather than the impulse of any more genuinely poetical inspiration. Change of method and broadening of sympathy or view are now scarcely to be expected. There is accordingly little cause for surprise in finding the poet has in his latest work "fallen back upon the tales of his youth." Of the ballads in the present volume two only, 'The Revenge of Rain-in-the-Face' and 'A Ballad of the French Fleet,' are American. The scene of the third, 'The Herons of Elmwood,' may be anywhere. One or two sonnets which are elegiacal in character refer to American worthies. The remainder of the poems and sonnets deal principally with European scenes, though once or twice the reader is carried to China, Japan, and other scarcely less remote regions.

'Kéramos' is the longest and, on the whole, the best poem in the book. In this Mr. Longfellow describes the various spots in Holland, France, Italy, and elsewhere, in which Ceramic art has been most successfully prosecuted, and pays a tribute to Palissy and other potters. Each change of scene is heralded by a strophe of a song, supposed to be sung by a potter, whose work the poet contemplates. In this song Mr. Longfellow is quite at his best. Its melancholy cadence recalls some of the lyrics in the 'Earthly Paradise.' The following is, perhaps, the happiest verse:—

Turn, turn, my wheel! All life is brief;
What now is bud will soon be leaf,
What now is leaf will soon decay;
The wind blows east, the wind blows west;
The blue eggs in the robin's nest
Will soon have wings and beak and breast,
And flutter and fly away.

In his descriptions of the places with which he may be supposed to be familiar he reproduces with much success characteristic features. Delft and its ware are brought before us with Teniers-like fidelity: we see the

— plates that on the dresser shine;
Flagons to foam with Flemish beer,
and the

— Tankards pewter topped, and queer
With comic mask and musketeer!

There is nothing very individual about

The blue Charente, upon whose tide
The belfries and the spires of Saintes
Ripple and rock from side to side,

but the image conveyed is pleasing, if not altogether new, and the verse is musical. Much better is the picture of

— the windy Apennines,
Mantled and musical with pines;
and, better still, that of the

— pleasant Tuscan town,
Seated beside the Arno's stream;
and the neglected church, in which

Lies the dead bishop on his tomb;
Earth upon earth he slumbering lies,
Life-like and death-like in the gloom;
Garlands of fruit and flowers in bloom
And foliage deck his resting place;
A shadow in the sightless eyes,
A pallor on the patient face,
Made perfect by the furnace heat;
All earthly passions and desires
Burnt out by purgatorial fires;
Seeming to say, "Our years are fleet,
And to the weary death is sweet."

These lines refer, we suppose, to the tomb of Benozzo Federigi, Bishop of Fiesole, one of the most remarkable works of Luca, or, as Mr. Longfellow prefers to call him, Lucca della Robbia.

It is different, however, when China and Japan are dealt with. "Flowery kingdoms of Cathay" is a musical line, or part of a line, but has nothing specially truthful or individual. Flowery kingdoms of Mysore, or Flowery realms of Sicily might be written with equal propriety. No idea is conveyed in the description of King-te-tching that would not hold equally true of a dozen towns within easy reach of London:—

A burning town, or seeming so,—
Three thousand furnaces that glow
Incessantly, and fill the air
With smoke uprising, gyre on gyre,
And painted by the lurid glare
Of jets and flashes of red fire.

Equally uncertain and undefined is the picture of the islands of the Japanese:—

— o'er lake and plain
The stork, the heron, and the crane
Through the clear realms of azure drift,
And on the hillside I can see
The villages of Imari,
Whose thronged and flaming workshops lift
Their twisted columns of smoke on high,
Cloud cloisters that in ruins lie,
With sunshine streaming through each rift
And broken arches of blue sky.

As a whole the poem is melodious and picturesque.

'A Dutch Picture,' which follows, is sincere and altogether excellent in workmanship. Simon Danz, the buccaneer, stands clearly forth; and his unrest, as he dreams in his tulip-garden of singeing once more the beard of the King of Spain, and capturing and selling to the Algerines the Dean of Jaen, who must indeed have been a person of some importance, to judge by the extent of territory under his diaconal authority, is capital:—

A smile in his gray mustachio lurks
Whenever he thinks of the King of Spain,
And the listed tulips look like Turks,
And the silent gardener as he works
Is changed to the Dean of Jaen.

The windmills on the outermost
Verge of the landscape in the haze,
To him are towers on the Spanish coast,
With whiskered sentinels at their post,
Though this is the river Mae.

But when the winter rains begin,
He sits and smokes by the blazing brands,
And old seafaring men come in,
Goat-bearded, gray, and with double chin,
And rings upon their hands.
They sit there in the shadow and shine
Of the flickering fire of the winter night;
Figures in colour and design
Like those by Rembrandt of the Rhine,
Half darkness and half light.

'Castles in Spain' deals, of course, with the visions on which that name has been bestowed. It gives, however, in addition, a sketch of the country from which Mr. Longfellow drew most of his early inspiration, and of such cities as Cordova and Granada,

Burgos, the birthplace of the Cid,
Zamora and Valladolid,
Toledo, built and walled amid
The wars of Wamba's time.

'Vittoria Colonna' is a fairly spirited poem, with one prosaic stanza. 'The Revenge of Rain-in-the Face' is stirring, and 'The Leap of Roushan Beg' spirited. Of the poems, chiefly shorter, which follow the only one which attracts attention is 'The White Czar.' This, however, is more interesting on account of the sympathy it seems to indicate for the present action of Russia than for poetical quality. The sonnets will not stand comparison with the best that have been received during late years from other sources. The most successful are those to 'The River Rhone' and 'The Harvest Moon.' We quote the last-named only:—

It is the Harvest Moon! On gilded vane
And roofs of villages, on woodland crests
And their aerial neighborhoods of nests
Deserted, on the curtained window panes
Of rooms where children sleep, on country lanes
And harvest-fields, its mystic splendor rests!
Gone are the birds that were our summer guests,
With the last sheaves return the laboring wains!
All things are symbols: the external shows
Of Nature have their image in the mind,
As flowers and fruits and falling of the leaves;
The song-birds leave us at the summer's close,
Only the empty nests are left behind,
And pipings of the quail among the sheaves.

A sonnet to Mr. Alfred Tennyson, entitled 'Wapentake,' is noteworthy less on account of the homage it renders to the English bard than for the comparison it institutes between him and the

— howling dervishes of song
Who craze the brain with their delirious dance.

Not very difficult is it to conjecture who is aimed at in these two characteristic lines.

In his translations from Virgil and Ovid Mr. Longfellow retains the original metres. In these he is not more successful than he has been in previous efforts to naturalize classical measure. The flow of the hexameter is scarcely perceptible in such lines as

Wonted are to drive down of our ewes the delicate offspring;

or
Yet she looked upon me, and came to me after a long while.

Mr. Longfellow seems, indeed, unconscious how much the language is wronged and tortured when such words as sea-shore, wheat-ears, and cross-road have to do duty as the

final spondee of a hexameter. As a whole, the translation of the tenth elegy of the third book of the 'Tristia' is agreeable. Nothing can be more unlike Ovid, or, indeed, more prosaic than such pentameters as

And two years it is wont in many places to lie ;
or

And their faces alone of the whole body are seen.

The translations from Michael Angelo are satisfactory.

Some curious experiments are made with words, and with grammatical construction : "Susurrus" is forced by Mr. Longfellow, as by Mr. Mortimer Collins, to do duty as English ; "allurement" is shortened into "allure" — "the fascination and allure" ; "harassed" is employed as a rhyme to "vast." If such a thing as a "parsing bee" could be held, the following sentence from a sonnet, entitled 'Woodstock Park,' would be a "poser" :—

Here Geoffrey Chaucer in his ripe old age
Wrote the unrivalled Tales, which soon or late
The venturesome hand that strives to imitate
Vanquished must fall on the unfinished page.

In saying that the book is not unworthy of Mr. Longfellow's reputation, the most that can be claimed by its admirers is said. That reputation is now for good or ill established. The world is content to accept with a fair amount of sober satisfaction his successive works. He has "ta'en his wages" of applause, and is not likely to startle the public by new achievement, or change greatly the estimate that has been formed of his merits. In common with the literary world of England and America we turn to the new cates he provides, find in them a familiar and not unpleasant flavour and "breakfast with what appetite" we have.

St. Petersburg to Plevna. By Francis Stanley. (Bentley & Son.)

MR. STANLEY has acted wisely in not giving a regular history of the war, for, truth to tell, the British public is becoming rather sick of that narrative. Instead of repeating an oft-told tale, he has given us a collection of most interesting pen-and-ink sketches of various Russian celebrities, and the interviews he had with them, together with several other episodical bits as they may be termed.

General Krudener has been the scapegoat of the Russian failures at Plevna, but most unjustly in Mr. Stanley's opinion. With regard to Krudener's alleged failure to anticipate Osman Pasha at Plevna, the general assured the author that on the day of the capture of Nicopolis the whole of his cavalry division was performing outpost duty with the 12th corps in front of Biela. Consequently when Krudener was ordered to watch Osman Pasha he had no means of doing so. As soon as possible, however, he did send a regiment of Cossacks to occupy Plevna. The colonel, acting without orders, pushed on through the town in search of Osman Pasha, and, failing to find him, returned to Nicopolis without information. Some subsequent intelligence induced Krudener to send a brigade to occupy Plevna. Owing, however, to the carelessness of the general in command, it was surprised and almost annihilated. On hearing of this disaster, the Grand Duke Nicholas, in complete ignorance of the circumstances, telegraphed to Krudener to drive out of Plevna

Osman Pasha, who had mean time strongly established himself there. Krudener, with three brigades of infantry and a portion of his cavalry, approached the place, and executed a reconnaissance, which convinced him of the hopelessness of the attempt. He telegraphed to the Grand Duke, asking that he might either be reinforced by the 12th corps or that no attack should be made till batteries had been established. After repeated telegrams, the Grand Duke sent word, "I am sending you Schahavskoi." This officer commanded the 4th corps, but only brought with him between 3,000 and 4,000 men. Krudener had but 23,000 bayonets, and, though Schahavskoi was the bearer of a positive order to attack next day, Krudener telegraphed to say that an assault would be madness. The reply was, "Attack or resign the command to Schahavskoi." Having no choice, Krudener obeyed his orders, with what result all the world knows.

A few weeks after this check, Mr. Stanley had an interview with the Grand Duke, who advised him if he wanted to see any fighting to proceed to Plevna *via* Loveca, being quite ignorant that the latter place was occupied by the Turks. The Grand Duke did not impress Mr. Stanley more favourably than he did any other newspaper correspondent who came across His Imperial Highness :—

"In appearance the Grand Duke is a tall man, of good presence, very wiry looking and stern, but with an amiable look when smiling. There is not much room for genius or great intelligence to lodge in his pear-shaped head ; but he has enough brains for an Imperial Highness, for the brother of a Czar, and even for a leader of armies, did he but choose the right men to guide and direct him. Unfortunately he did not ; such men as Nepochitski and Levitski were his chosen counsellors, the latter his *âme damnée*, without whom he could neither walk, nor breathe, nor sneeze, and to whom must be attributed all the earlier Russian reverses, the thousands of Russians slain, now lying rotting on the plains around Plevna, and the hundreds buried in the Schipka Pass. It was Levitski who planned the assault of Plevna on the 11th of September. One anecdote relating to that melancholy business will give a good idea of the calibre of himself and the other members of the staff. He was so careless or so puffed with conceit that he never even condescended to visit the lines or go over his proposed field of attack, but remained some fifteen miles in the rear, in the village of Radenice."

Levitski, however, could plead the example of his superiors. On the 10th September, when the Russian guns were preparing the way for the assault, the Grand Duke, for the first time, took a distant look at Plevna, but on a shell bursting some two or three hundred yards off, he returned to his quarters, several miles to the rear. Mr. Stanley is very outspoken on the subject. He says,—

"The subaltern princes of the Imperial family have shown great pluck ; the responsible princes of the Imperial family have shone by the conspicuous absence of that quality, and their individual staffs, with the exception of one or two of the aides-de-camp general of the Emperor (whom I have in my mind), imitated closely their Imperial chiefs in this absence. On the 11th I rode into the big battery of six guns which (well to the rear) was pitching its shells on Plevna, and found at least half-a-dozen aiguillleted heroes of the different staffs spying through their glasses, their own lines a full mile away from them, and they never thinking any more than if they were witnessing a sham retreat at a theatre that perhaps it was their duty to be in amongst them. One

fine fat fellow turned to me as he shut his glasses and said, 'Allons, c'est fini ; venez prendre du tchai.'"

Mr. Stanley is careful to explain that he does not accuse the senior Russian officers of cowardice, but merely wishes

"to show that it is not in the traditions of their army to do as other European officers. It appears to them that a certain position, bringing as it does with it a certain responsibility, also affords a certain immunity, and all I wish to point out is that the Russian staff officer, as a class, takes far too often the shelter of this immunity."

Mr. Stanley was, as we have said, a special correspondent of the *Golos* as well as of the *Manchester Examiner*, and as contributor to a Russian paper experienced an adventure which speaks little for the honesty of Russian editors. A certain letter, displaying an intimate knowledge of the state of affairs in Bulgaria, and by no means gratifying to the Grand Duke and his staff, appeared in the *Golos*. The editor was applied to and asserted that Mr. Stanley was the author of the letter in question. On his return, therefore, from a short visit to England, Mr. Stanley was informed that he had been expelled from the army. He, however, probed the matter to the bottom, and, hastening to St. Petersburg, forced the editor to admit that the real author of the letter was a member of the Imperial staff. Whether the name of this literary officer was ever disclosed to the authorities does not appear ; but at all events Mr. Stanley was exonerated from all blame, and allowed to resume his position with the army. This book is not only instructive, but pleasantly written.

Final French Struggle in India. By Col. G. B. Malleson, C.S.I. (Allen & Co.)

COL. MALLESON in his 'Final French Struggle in India' has supplied what he himself terms "a suppressed chapter of Anglo-Indian history," reminding his readers truly that less than a century ago the Empire Englishmen are so proud of was in its infancy, and that its possession was contested, although we cannot agree with him in considering that the final triumph of the English was due entirely to fortunate coincidences in European politics and the mistakes of their opponents.

It is perfectly true that in the East chances at that time were evenly balanced, that for the moment much depended on the individual qualifications of the Commanders and that the immediate results might have been different had Suffren had other colleagues than Duchemin and Bussy. But Col. Malleson forgets that there were other factors in the problem, and it is difficult to suppose that the maritime power which was to triumph at Trafalgar could have been ultimately withheld by the efforts of any leader or leaders however brilliant. It is equally true that the accounts given by Mill and others of this period of Indian history are somewhat meagre, but we think that the book under review is in itself proof that the period was comparatively unimportant. The events Col. Malleson records were rather brilliant episodes in individual lives than such as could affect the future Empire of England in India, which we hold, as far as European powers were concerned, was confirmed, although not established, in Europe and not in Asia.

As may be supposed, a book dealing with

such a period of our history in the East, besides being interesting, contains many lessons. The most important is the latent danger there is in native states should a leader appear at once ambitious and able; a danger increased tenfold if he could at a time of crisis command the services of capable European adventurers. Men are apt to forget lessons of experience not actually within their personal recollection, and most people would probably ridicule the idea of any peril of such a nature existing at the present time. But it does exist for all that, although in a smaller degree perhaps than at the time when our supremacy was contested by another European power, and those who look below the surface and know the circumstances of our tenure of India are well aware how much would depend in troublous times on the disposition of the native princes towards our empire. It is a remarkable coincidence, therefore, and we may hope a happy one, that almost simultaneously with the appearance of an account of the achievements of "de Boigne" in the service of Scindia the moral should be pointed, by statements in the papers, that the successor of that prince has adopted the Prussian system of creating a reserve, by passing men quickly through his ranks—and by rumours, that the step has been taken on the advice of a European. We can afford to smile at the efforts of a single prince, but the example may be followed, the material is as ready to hand as in the time of "de Boigne" and "Raymond," and there is abroad the doctrine of nationalities supported by the diplomacy and armed power of foreign states.

Col. Malleson divides his work into three books, the first of which only can be considered as coming justly within the title he has chosen; the other two consisting of short notices of Frenchmen and having little or nothing to do with the efforts of France as a power to acquire dominion in India.

"Henceforth the adventurous sons of her soil were forced to content themselves with the position of auxiliaries to native princes. The foremost amongst them, levying contingents of their own countrymen, took service in the Courts which showed the greatest inclination to resist the progress of the increasing power of the English. Thus the younger Lally, Law, Raymond, De Boigne, Perrou, Dudreuc, and many others became the main supports upon which Haidar Ali, the Nizam, Scindia, and Holkar rested their hopes for independence, if not for empire. But after all, although in many cases these adventurers accomplished much in the way of organizing resistance to the English, they did not succeed in their own secret views. They failed entirely to resuscitate the dream of successful rivalry to England."

The first book, indeed, recounts what was truly the final French struggle in India—one, as we have before said, that could not in our opinion have had any other issue, but which nevertheless redounds immensely to the credit of our foes. We cannot agree with the author in his estimate of Suffren or in his depreciation of Sir Edward Hughes and Sir Eyre Coote: we acknowledge the gallantry and splendid talents of the former, giving him every credit for his dash at Trincomali; but as Englishmen we remember that, in the action of the 16th of February, Sir Edward Hughes had two ships less than his rival and that in that off Trincomali at the end of the year the same odds existed, and yet that both engagements were indecisive. Suffren indeed, who had that sanguine

temperament which often accompanies great talents, considered at the time of the last battle that India was his own, and, writing of the conduct of one of his captains, thus expressed himself:—"No one could have borne himself better than he did; if all had done like him, we should have been masters of India for ever." It may be as was asserted, that he was not well supported by his subordinates, but the fact that so many of his captains failed to carry out orders in itself shows that his expectations never could have been realized. Either Suffren himself was deficient in some of those qualifications for command without which success was impossible, or, what is more likely, the spirit of discontent which was soon to show itself in every class in the mother country had already affected those distant from the central authority, subverting discipline and rendering her for the moment incapable of either acquiring or maintaining dominion. Whatever the causes the result was, not that the French were to be "masters of India for ever," but, as will be seen from the following account of the state of things in the middle of the day, that their fleet narrowly escaped destruction:—

"Powder however remained, and with powder alone he (De Suffren) continued the fire, so as to delude the enemy. But he had begun to despair; already he was thinking of spiking the guns and enticing the enemy's ships close to him, of blowing up his ship and her neighbours with her, when the event occurred which changed the fortunes of the day. Suddenly the wind changed from S.W. to E.S.E."

This change of fortune only prevented, however, the complete destruction of the French fleet, and did not obviate the necessity of its withdrawing within the harbour of Trincomali, and leaving the English at liberty to proceed to Madras. It is equally easy to assert of Sir Eyre Coote that he had been "very good in his day, but was then utterly broken down in health," that his advance to raise the siege of Wandewash and his offer of battle were unjustifiable, and that his attempt to seize Kadalur was full of peril. But at this distance of time it is impossible to say how far he was influenced by considerations of which we have no knowledge, or possibly by a just appreciation of those who were opposed to him. The inference is that the man who had succeeded "by a sudden and rapid march in introducing a six months' supply of stores and ammunition into the threatened fortress of Vellore," was not so broken down in health as to be utterly useless, and that he who by "dexterous manœuvring" saved his army when heavily outnumbered, with Tippu and Lally in front and Haidar Ali in his rear, showed equal strategy in the two operations we have mentioned. Success, at any rate, attended most of his efforts, and if Col. Malleson's estimate of the position at the time is right, the existence of our Indian Empire is the proof of his fitness for the post he held.

This work is interesting, and written in a style that will be popular with general readers, but they must be on their guard against accepting the author as an impartial historian, and use their own judgment as to the inferences he draws.

The Complete Poetical Works of Percy Bysshe Shelley. The Text carefully Revised, with Notes and a Memoir, by William Michael Rossetti. 3 vols. (Moxon, Son & Co.)

To really and truly understand Shelley one must be a poet or a woman: Mr. Rossetti, however, does not appear to be either. Had he been a woman, he would have known by instinct that where thoughts do not come straight from the "dry-light" of the intellect, but have to pass through a misty atmosphere of feelings, they must be seized, not by that logical and grammatical power of words for which he has such a passion, but by what Mr. Caldwell Roscoe has well called their "associative" power; and consequently he would never have dreamed of offering us an emendation like the following of the 'Lines written among the Euganean Hills,'—where the grammatical error is evidently not a misprint, but results from the poet's being misled by the "associative power" of the adjective "every":—

Every little living nerve
That from bitter words did swerve
Round the tortured lips and brow
Are like sapless leaflets now
Frozen upon December's bough.

That "every" should properly govern the verb in the singular is true enough. But, suggestively, though not logically, "every" has the power of *all*, and, in this case, the intervening picture of "the tortured lips and brow" had thrown Shelley's mind off the logical on to the suggestive power of the word. Mr. Rossetti corrects it thus:—

Every little living nerve
Is like a sapless leaflet now,

in the belief that Shelley could not have written it otherwise. But Shelley was just the man who could. And there are many more instances of this kind which are quite conclusive as to the sex of the editor. It is just as certain, however, that he is not a poet,—or, if a poet, that he is a poet out of practice. Otherwise he would have known that, working as the poet does under the heavy conditions of metrical form, what he says is "a third somewhat" between his original impulse and the exigencies of his art; for,—however great and however genuine may be the bardic fire,—

Rhyme the rudder is of verses,
By which like ships they steer their courses,
—a fact of which Wordsworth was painfully conscious when he advised an enthusiastic young admirer not to take up "the poet's idle trade," lest his illusions about "fine frenzy" should vanish before the sober realities of the *lîme labor* and the rhyming dictionary. And, recognizing this power of the rudder—whether it be a rudder of rhyme or of iambic rhythm—Mr. Rossetti would have seen far more clearly than he does see how enormously difficult it is for a critic—even so acute and indomitable a critic as himself—to say what a poet meant to write in any corrupt passage, however simple the corruption may appear to be. Here is an instance: in the fragmentary lines to Keats occurs this sentence:—

Death, in remorse for that fell slaughter,
Death, the immortalizing winter, flew
Athwart the stream; and time's monthless torrent
grew
A scroll of crystal, blazoning the name
Of Adonais.

"Monthless torrent" was evidently nonsense. Mr. Rossetti set himself to work to discover

the right epithet, and, after much cogitation, arrived at "mouthless." Now, had Shelley really written "Time's mouthless torrent" it would have been fine. "Time's torrent" rushing into the shoreless ocean of Eternity is, of course, the most "mouthless" torrent ever yet discovered. And, if it had only been written by Shelley, there is hardly a critic living who could not have written an essay to show that there never was such a thoroughly fine and Shelleyan phrase as "Time's mouthless torrent." For, in literary criticism the first thing to ask has always been "who says" a thing; the second, and subordinate one, "what is the thing said?" Mr. Rossetti himself had the highest opinion of the emendation, and gave the line thus (striking out "and")—

Athwart the stream—time's mouthless torrent grew. Mr. Forman, however, gets the Boscombe MS., and finds that "mouthless" is, in some inconceivable way, a misprint for "printless," and, at once, the Shelley-Rossettian picture of Time's "mouthless torrent" has to yield to something which, though genuine, is much more hackneyed, commonplace, and "Childe-Haroldish." Yet, as with the breaking of Columbus's egg, the moment we know as a matter of fact what Shelley did write, we begin to wonder that the emendators did not hit upon it before. And here we may remark in passing, that it is quite curious how the scholiast will let the true reading "burn" him, as the children say, and yet manage to miss it. There are several such cases in Mr. Rossetti's notes upon 'Hellas.' For instance, in Mahmud's despairing exclamations on getting Hassan's disastrous intelligence of the success of the insurgents, he cries out:—

Our myriads before their weak pirate-bands!
Our arms before their chains! Our years of empire
Before their centuries of servile fear!
Death is awake! Repulsed on the waters,
They own no more the thunder-bearing banner
Of Mahmud.

That there was some mistake in the fourth of the lines here quoted Mr. Rossetti perceived; and he substituted a note of exclamation for the comma after "waters"; "thus," as he says, "making the phrase follow on along with the exclamatory sentences which precede it"; and called attention to the loss of half a foot in the line, printing it thus:—
Death is awake! Repulsed on the waters!

They own no more the thunder-bearing banner of Mahmud.

The true reading according to MS. authority is—

Death is awake! Repulse is on the waters!
This is getting very close to the truth by critical acumen, but yet not reaching it.

Another instance in the same poem presents itself,—an instance in which we cannot say so much for the critical insight. Mahmud says to Ahasuerus:—

The unborn hour,
Cradled in fear and hope, conflicting storms,
Who shall unveil? Nor thou, nor I, nor any
Mighty or wise. I apprehend not
What thou hast taught me, but I now perceive
That thou art no interpreter of dreams.

Mr. Rossetti pointed out that "apprehend" must be wrong, but did not perceive the right reading was "apprehended," which the MS. now supplies.

But by far the most notable instance of the enormous difficulty of deciding as to what a poet like Shelley did or did not write

occurs in regard to the famous phrase, "unbodied joy," in the third stanza of the 'Ode to the Skylark.' It has been calculated that the ink shed in the discussion as to whether "unbodied" should be "embodied" would suffice to write all the good scholia that have been written upon poets since ink was invented. Never perhaps was there in literary history such a fuss about two little letters, unless we should except the famous dispute about "ba" and "ya" at the court of the Persian King, which so nearly cost an Eastern bard his life. The case is worth stating fully, for we are now going to settle it once and for ever.

In Shelley's and Mrs. Shelley's editions of the poems, this is how runs the third stanza of the 'Ode to a Skylark':—

In the golden lightning.
Of the sunken sun,
O'er which clouds are brightning,
Thou dost float and run,

Like an unbodied joy whose race is just begun.

The use of the word "unbodied" seemed to Prof. Craik to be peculiar, and he replaced it by "embodied." Immediately, among critical toga, there was heard an ominous rustling. Mr. Rossetti, however, boldly adopted it in his edition of 1870; whereupon he was so flagellated by the *Edinburgh Review* (which gave a large portion of an article to it), and so scolded by Mr. Swinburne in the *Fortnightly*, that nothing but the tenacity of life, which is one of the scholiast's most irritating characteristics, has preserved him to bring forth this "re-edition," as he calls the volumes before us. Indeed, the entire "dull world" of critics was aroused.

All in a moment through the gloom were seen the Shelleysties ranged in two great parties,—like the "ba" and "ya" parties,—those who swore by "unbodied" (called the tories or "un" party), and those who swore by "embodied" (called the radicals or "em" party). Among the former, the protagonist was Mr. Swinburne (a host in himself), while Prof. Baynes and Mr. Forman were two tried and sturdy captains. The radicals or "em" party were, however, no less ably officered by Mr. W. M. Rossetti, Mr. Garnet, and Miss Blind. These latter tried to win over Mr. D. G. Rossetti; but he refused to be won, saying,—"Unbodied is the more *unusual* word of the two, and, therefore, if Shelley had really written 'embodied,' a common word, the printer would hardly have misread it into 'unbodied.'"

The main argument of the "un" party was that "unbodied" meant simply "disembodied"—that the lark, in the imagination of the poet, was a "blithe spirit," and "a bird never was"—that therefore the law of the association of ideas demanded "un" and rejected "em." The arguments of the radicals, or "em" party, were exactly the opposite of these. They were that, although the poem does start with this spiritual character of the skylark's singing, yet (as is not uncommon with Shelley) he, in the third stanza, shifts his mental attitude entirely, and gives us a picture—an actual photograph, rather—of the *body* skylark "floating and running" in the sky. The matter became too serious, however, for mere theorizing, and a scholiast of the "em" persuasion was deputed to go into the fields and observe. He went, and returned to

London in high glee; and this was his report. Lying on his back among the buttercups, listening to a lark overhead (his hat pulled over his brows, to shade his sight from "the golden lightning of the sunken sun"), his eyes were too much dazzled, at first, to see anything in particular. The lark, in short, seemed to him as it seemed to Shelley in the first two stanzas, a "blithe spirit" merely. Slowly, however, as his eyes became accustomed to the splendour overhead, he saw a little moving speck in the "golden lightning," whose movement he reported to be like nothing else in the world. For fully half a minute it "floated" (as a kite floats over an unconscious field-mouse); then, all at once, it seemed to "run" along the air towards a foam of reddening pearl in the west, where the sylphs were scooping their grottoes (according to the old fancy),—varying its note as it ran,—the movement being so exactly like running that he could almost imagine he saw its little feet spinning along the empyrean. Then it took to floating again. The inference was conclusive. Shelley, starting with the idea of the "spirit," invisible but "blithe," had, in the third stanza, completely shifted his mental attitude, and had given us a marvellously realistic picture of a skylark in the act of singing. That was a great night among the "em" faction, but they broke up quietly.

The "un" party, on the other hand, were in despair, till suddenly it became whispered, a week or two since, that the MS. of the poem could be seen! A gentleman named Sisbee (an immortal name henceforth)—an American settled in Florence, owns the MS. of the 'Skylark.' A deputation of course waited on him at once. The MS., however, was in America, whence it has just been sent, and on inspection it has been found to be "un"! In making this announcement we experience the sweet feeling that we are announcing tidings of the most profound importance to thousands. The delegate had observed quite faithfully, the skylark, at its supremest ecstasy, does "float and run"; the infernal emendation was wrong, however, for all that.

But to return. Another cause for making us sceptical as to Mr. Rossetti's being a poet is that he continually forgets that although the poet is not so entirely "supra grammaticam" as the Emperor Sigismund, he is, nevertheless, in a certain sense, the lord of language, and not its slave. This is the difference between him and *nous autres*. Indeed, having once forgiven a poet's impertinence in addressing us in rhyme—because we think he is impelled to do so—there is not much besides that we will not forgive him. He addresses us from a world of his own, and partly in a language of his own. For instance, Spenser knew quite as well as Mr. Rossetti could have told him that "sound" should not properly be spelt "sowne." But when he is transporting us, by the magic of his music, no less than by the magic of his vision, into the land of sleep, and wants "sound" to rhyme with "sowne" and "downe," he "takes it by the neck," as it were, and makes it rhyme. And in the same way Shelley, in the 'Prometheus Unbound,' dares write thus:—

I wandered o'er till thou, O King of Sadness,
Turned by thy smile the worst I saw to recollect gladness.

"Grammar protests against that," says Mr.

Rossetti (so much the worse for the grammar!), "for," says he, "the uppermost substitute would be *turn'dst*. This, however, is so uneuphonious," he continues, "that I think *turn'st* may fairly claim a preference." And so he positively gives us "turn st,"—completely altering the meaning of the passage, which would really be unpardonable, but that he seldom sins in this direction.

Again, in the 'Revolt of Islam' (canto. iii. st. v.), Laon says:—

The scene was changed, and away, away, away,
Through the air and over the sea we sped.

Mr. Rossetti, in his edition of 1870, observing that the line was truncated of half a foot, altered the "through" to "thorough," with the remark that "the line limped in every previous edition." Upon this Mr. Forman has an excellent note, with every word of which we entirely agree. "To my thinking," he says, "both lines bound with marvellous appropriateness to the subject. Of course 'Thro' must not be slurred, but pronounced with a special stress; its one heavy syllable doing duty for a whole foot."

Mr. Forman here touches upon a law of English prosody of the last importance in textual criticism, and yet which no editor of Shelley except himself in this note seems to have recognized. It is this, that, in English verse, it is not naturally the *syllables* in a line, but the *accents* which govern it. There is no reason in the world, save a conventional and arbitrary one, why a five feet iambic line should contain ten syllables because its predecessors contained ten; but there is a very deep and inexorable reason why it should contain five feet—its predecessor having contained five feet—if, in scanning it, it is to be taken as of equal length with that predecessor. This seems startling, but, on examination, it will be found to be true, and has already been hinted at by a clever metrist. We will go further than this, and say that, until our poets themselves shall recognize this and boldly act upon it, English metrical music will still continue to be in a comparatively primitive stage, inasmuch as the great end of all poetry will never have been reached by it—the production of a continuous wave, or rather continuous waves, of melody governed by the emotion that gave the melody birth. In English prosody the law of syllabic symmetry is purely conventional; while the law of accentual symmetry is based, like all the genuine laws of prosody, in the eternal and unalterable sanctions of nature. In English popular poetry this was, from the earliest times, felt; and, in the border ballads, the syllables were used so as to vary and relieve the monotony of the inexorable law of accentual symmetry. In blank verse, too, which was at first composed simply of decasyllabic lines, with the rhymes knocked off, the conventional syllabic regularity inaugurated by "Gorboduc," did not long survive among the more vigorous writers. And we see by Shakspeare's latest plays that, if he had lived and continued to write, we should have had that freedom of blank-verse movement for which a true poetical ear always yearns. It is, perhaps, the ignoring of this law of our prosody which has killed poetical drama, as acting drama, in a realistic age. By moving in accordance with accentual law, and greatly subordinating syllabic symmetry, the music of dramatic dialogue can be

come free as the music of two answering thrushes in a thicket,—apparently "wood-notes wild," but really governed by an accentual law hidden beneath syllabic irregularity, and too subtle to be recognized. Unluckily, however, Shakspeare's later system was taken up by writers with no musical ear at all; and, consequently, it is no wonder if such blank verse as we get in Carlell's 'Deserving Favourite' (for instance) and such like productions disgusted his successors, even before the conventional reaction of the Restoration set in. That we are not yet emancipated from the law of syllabic symmetry which the "Augustan age" had made inexorable is strange indeed. As regards rhymed verse, Coleridge was the first who dared, and that only in octo-syllabics, to return to the old system of counting by accents alone. Shelley, however, without much metrical science, had the finest ear of any nineteenth-century poet save Coleridge; and, from the first, he yearned for more freedom in blank verse, as we see in 'Queen Mab,' where he followed Southey—out of the beaten track, it is true, but not into the right one; for, with mere typographical arrangements, the pauses of blank verse have but little to do. We cannot, of course, discuss the matter here, but, for the reasons above glanced at, nothing could have been more infelicitous than Mr. Rossetti's change of "Thro'" into "Thorough." We turned, therefore, with interest, to see what he had done with it in the new edition before us:—

"The metre of this line," says he, "appears to me defective; and in my edition of 1870 I had ventured to alter 'Through' into 'Thorough.' Some other critics, however, have objected so strongly to this change that I relinquish it. Perhaps a preferable alteration would be to read—

Over the air and through the sea we sped."

If Mr. Rossetti had felt with Mr. Browning that "Shelley's poetry fails occasionally in art, only to succeed in highest art," he would not have troubled himself to "emend" the line at all.

There is, in fact, no English poet whom it is so dangerous to treat in this way. All poets perhaps might be divided into these two kinds: first, those whose impulse being not so much artistic as emotional, grapple masterfully, and sometimes roughly, with the difficulties of metrical composition, and make everything subservient to the rhythm born of the emotion; second, those whose impulse is chiefly artistic, and who are, first and foremost, verbal artists. Of the first of these Shelley was, among English poets, the type: of the latter, if not Mr. Tennyson, Keats.

"I look upon fine phrases as a lover," said Keats once in one of his letters; and it was his habit, whenever a word struck him as being unusually picturesque and coloured, to seize upon it, treasure it up for future use, and "write up" to it, as the modern playwright "writes up to" the stage carpentry. Mr. Tennyson's early work shows much of the same instinct: 'Lillian' and 'Claribel' being notable examples. Now, the result of writing as Shelley wrote is that, in his impetuosity, he became heedless, not only of the exigencies of his metre but of his grammar. So long as he gave musical expression to his feelings and ideas, he submitted to many a so-called imperfect rhyme, and occasionally even allowed a mere assonance to do the work of

rhyme. When a poet has an instinct for logical precision, as Milton has, and as Wordsworth has, or when he has a love of hard rhyming, as Mr. Browning has—in scrutinizing a corrupt or ambiguous passage, too much attention cannot be given in the one case to the demands of logic, in the other case to the demands of rhyme. But when the instinct is simply to express what there is to say under the conditions of poetic form, it becomes exceedingly difficult to see where the poet has been crippled by his shackles and where he has conquered them. As to what is and what is not a rhyme, this is a point upon which there will always be disagreement. Mr. Swinburne, for instance, in his essay upon Shelley, defends the "rime riche" in English verse. Mr. Rossetti, in the memoir of Shelley prefixed to this edition, "appends a list of loose rhymes to be found upon five pages taken absolutely at random." But many of those he calls loose rhymes are "cadences," such as alone, shone; afar, won; stood, flood; evil, revel; strong, among; drove, love; river, ever. There is, in a poet, no surer sign of a poor ear than his timid shrinking from cadences and timid clinging to hard rhymes. "Love" after "drove" has "a dying fall" far more ravishing than the clenching, stinging effect of "grove" after "drove." Yet, nothing is more common than to see, in the criticism of the day, a luckless minor poet taken to task for such effects. Pope rhymes "away" and "obey" with "tea"; Parnell actually rhymes "praise" with "ease"; and even that is in some measure defensible if we remember that *a=a-e* is really an open form of *e*.

It must not be supposed, however, from what has been said, that this is not a great improvement on Mr. Rossetti's edition of 1870. Taking into account Mr. Forman's grave mistake of resuscitating 'Laon and Cythna,' it is decidedly the best edition of Shelley we have. It is full of acute analyses. Besides, ever since the old scholiasts spoiled the margins of the Greek manuscripts with the fruits of their disastrous "leisure," the scholiast's great art has been, like that of the poet, the art to blot. Among any given hundred scholia to be found on any manuscript ninety-nine require only to be blotted out to place them beyond all cavil.

Now, Mr. Rossetti has cancelled a third of the notes to his former edition; and we have great hopes of seeing Mr. Forman follow so noble an example. But Mr. Rossetti has introduced a rather larger bulk of new notes; a proceeding which, we trust, Mr. Forman will find to be highly culpable.

The placid good temper of the Preface is characteristic and charming. Right and left the edition of 1870 was attacked. Not only did Mr. Swinburne threaten Mr. Rossetti with "sights to dream of, not to tell," but journalists, with as much knowledge of Shelley's text as of the Vedas or the Celtic Triads, threw obloquy upon a man who, whatever his mistakes, had then more exhaustive knowledge of Shelley than all his critics put together. We cannot agree with him in the system he adopted in that edition; yet, as we have said, the acuteness he showed was often remarkable. For instance, in a short speech of Mahmud to Hassan, in 'Hellas,' occur these words in Shelley's and Mrs. Shelley's editions:—

The caves of the Icarian isles
Hold each to the other in loud mockery.

Corruption somewhere was evident. By simply changing "Hold" into "Told" Mr. Rossetti restored what was manifestly the only reading of the passage. Mr. Forman in his edition rejected the emendation, and not a single critic took the latter editor to task for so manifest a sin of omission. Last year, however, a copy of 'Hellas' was sold, in which Mr. Rossetti's emendation was confirmed by a list of errata in Shelley's own handwriting. This surely was a triumph for a scholar; and we could point to more than one of the tribe who would certainly have made it an occasion for much sounding of trumpets. This is all Mr. Rossetti has to say of it in the notes to his new edition:—"Told" (not 'hold' as printed prior to my edition of 1870) is in the MS. of 'Hellas,' and in Shelley's list of errata."

Again, in 'Julian and Maddalo,' "and even at this hour" was altered by him to "and ever at this hour"; and this has since been proved by MS. to be the correct reading. And in the same poem he suggested, in 1870, "let death upon my care" should be "let death upon despair"; and this has since been found to be right by MS.

In the 'Letter to Maria Gibson,' Mr. Rossetti suggested that the word "philanthropic" should be substituted for "philosophic" in the line

Or those in philosophic council met,
and the MS. proves him to have been right.

In the 'Cyclops' of Euripides Mr. Rossetti suggested the insertion of "to be" in the truncated line,

But not believed as being done,
and MS. authority has since proved him to be right.

It is impossible not to be struck with Mr. Rossetti's fine temper in relation to other editors. This is how the preface concludes:—

"Also I have, in various instances, changed my own opinion; and in others, more numerous, have found out for myself, or have gained from Shelleyan critics (especially from Mr. Forman in his recent edition of Shelley in four volumes), some fine points of textual accuracy which had previously eluded me. From all critics and all co-operators I hope to have learned something: the only object worth editing for being that of securing the utmost purity and rationality of text, and so helping to diffuse a knowledge—which is also a love—of the glorious poet's works."

Paulinism: a Contribution to the History of Primitive Christian Theology. By Otto Pfleiderer. Translated by Edward Peters. 2 vols. (Williams & Norgate.)

As long as the Christian religion continues in the world, Saul of Tarsus will undoubtedly be considered the man who, next to the Founder, impressed upon it the stamp of his spiritual consciousness most deeply. A many-sided personality, impulsive, profound, reflective, passionate, indomitable, he has exerted immense power over the minds of successive generations by a few letters that stand out amid the New Testament literature with a distinctive character of their own. While he was alive he spread his views over many lands, planted churches, and made the Gentiles perceive the fulness of Divine grace towards them. His gospel was comprehensive. Over-

leaping the narrow limits of the Jewish-Christian teaching, it became all-embracing, because he had grasped the idea of God's far-reaching love. The study of the life, work, labours, and writings of such an one must ever be attractive to divines and scholars, for it is rich in results to those who prosecute it in earnest. Yet few books of real or permanent value connected with it have appeared in England. This has not arisen from the lack of attempts to investigate the subject, but from an inadequate apprehension of its nature. It is easy, for example, to write a biography of St. Paul on its external side, to follow him from his first appearance at the stoning of Stephen to his martyrdom at Rome, taking his own epistles as the chief guide; but it is not easy to trace the causes out of which his peculiar views were developed, the diversified influences by which they were moulded, and, above all, the psychological presuppositions without which his gospel's peculiar kernel cannot be apprehended. It is easy to take the commonly received epistles that bear his name and collect out of them all the passages bearing upon the various topics of his belief; but this affords no insight into the idiosyncrasy of the writer or the essence of his theology, not to mention the questionable assumption on which such procedure is based, viz., the undoubted authenticity of his epistles. As long as the English public is satisfied with books like Conybeare and Howson on St. Paul's Epistles, or Mr. Lewin's copious description, no advance can be attained, because the apostle is encumbered with an historical and geographical load that well nigh crushes him out of sight. He is somewhat better discerned in the pages of Alford's Greek Testament, but still poorly and erroneously. A new epoch in Pauline literature was inaugurated by Baur's 'Paul.' Whatever may be thought of various hypotheses put forth by that acute writer, few will deny the ability of his analysis, or fail to acknowledge the great light thrown upon the doctrinal discussions running through the four leading epistles.

The work of Prof. Pfleiderer of Berlin, differs from that of Baur. It was suggested by the masterly one of Holsten, whose inquiries it supplements and completes. The Professor endeavours to bring out the genesis of the Pauline doctrine as a whole. From the nucleus of Paul's faith in Christ on the one hand, and the presuppositions of his Jewish theology on the other, he deduces the entire system, showing the particular significance of each portion. This is a process of constructing; but it is the scientific method of doing so, altogether unlike the empirical. In such way alone can a proper view of the whole subject be got. A real contribution to the history of primitive Christian theology can only be made in this method. The author presupposes the criticism of the epistles throughout, except in cases where it is affected by questions of dogma. He also regards the Acts of the Apostles as a subsidiary document, serving merely to test the view taken of the development of the Pauline doctrine after the apostle's time, but not as the source of his theology.

The work consists of two parts. The first contains a statement of the Pauline doctrine itself under seven heads, described in so many chapters, viz., sin and the law, redemption by the death of Christ, the person of Christ, jus-

tification by faith, living in the spirit, the Christian community, and the completion of the work of salvation. The second part, which traces the gradual transformation of the original Pauline doctrine, through the influence of new factors, till it was resolved into the common consciousness of the Catholic Church, consists of four chapters, embracing the original position of Paulinism towards Jewish Christianity, Paulinism under the influence of Alexandrian ideas, Paulinism in the course of its change to Catholicism, and the Paulinism of the Church in contest with Gnostic heresies. The Acts of the Apostles forms a conclusion or appendix.

Though the learned Professor has proceeded on the basis of Baur and Holsten, he has availed himself of other labourers in the same field, such as R. Schmidt, Weiss, Lüdemann, Ernesti, Biedermann, Hausrath, Lipsius, &c. But, however familiar with the best literature, he is quite independent. Possessing great sagacity, critical instinct, and spiritual insight, he moves on in the path before him with freedom and circumspection. He belongs, it is true, to the Tübingen school, but that does not hinder the use of his individual reason. Like most of the younger scholars whom Baur, with his constructive genius, largely influenced, Pfleiderer departs from the master in various particulars. He regards the Epistle to the Philippians as authentic, together with the first to the Thessalonians and that to Philemon. On the other hand, the second to the Thessalonians and that to the Colossians are authentic *only in part*. That to the Ephesians and the pastoral epistles are spurious, of course. We regret to find the author following Holtzmann's untenable hypothesis respecting the Colossian epistle, viz., that it is founded on an authentic letter of St. Paul, retouched by a later hand.

In conformity with his plan, Prof. Pfleiderer considers the later Paulinism of various epistles which are not included in the New Testament canon, such as that of Barnabas, which is classed with those to the Hebrews and Colossians, the first epistle of Clement to the Corinthians, and the epistles of Ignatius. All these belong to a later phase of Paulinism. In regard to the Acts of the Apostles, Zeller's view is adopted in a modified form.

We observe that these later productions bearing the Pauline type are not viewed as emanating from Paulines with a designed tendency against Jewish Christians, but as steps in the development of Paulinism into Catholicism. They are the outcome of inward modification, not of external acts or mediating compromises. This is a more philosophical way of considering them than that of Schwegler.

It is impossible in a short article to weigh the respective excellences and weaknesses of separate parts. But the discussion of the epistle to the Hebrews may be instanced as admirable. That of the Colossians is less satisfactory. The author is too anxious to separate the epistles to the Colossians and Ephesians in character and essence, though he sees clearly that the writer of the latter copied the former diligently.

The following brief extract will give some idea of the way in which Pfleiderer reasons on the basis of St. Paul's statements:—

"2 Cor. v. 21: 'God hath made him to be sin

for us, who knew no sin (by personal experience), that we might become the righteousness of God in him.' Here also we have the abstract word *ἀπαρία*, as in Gal. iii. 13, *κατάρα*, not without good reason—for Christ was not personally sinful. The relative sentence expressly denies it; but he was put in the objective relation of the sinful world towards God, so that, although really in his own person not sinful, yet he passed ideally for a sinner in God's regard and dealing, was esteemed as such; exactly in the same way as we, conversely, by reason of what was done to him, come to stand towards God in the objective relation of the righteous, to pass ideally in the regard and the dealing of God as righteous, although we are not so really in our own persons, but, on the contrary, are sinners. We have here neither more nor less than an exchange between Christ and us.—He takes from us the part of sinners, we receive from Him that of the righteous; sin and righteousness appear on both sides as purely objective characters separable from the person, and transferable, of mere ideal validity in themselves, but involving very real consequences—on the one hand death, on the other hand life. This is a mode of looking at the matter which will not so much surprise us after what we have seen in chap. i. of the objectivity of Paul's notion of sin, and what we shall have to say of the objectivity of his notion of righteousness in chap. iv.; although it must appear in the highest degree perplexing to a mind accustomed to think of morality as subjective."

The work is highly suggestive, and deserves the attention of all who desire to know the great apostle's peculiar theology. It is not for superficial readers but for students; and a careful perusal of its contents cannot but be instructive. We look in vain elsewhere for any other exhibition of Paulinism comparable to this in sympathetic insight and correct apprehension. The book is a masterly specimen of theological constructiveness.

NOVELS OF THE WEEK.

Viva. By Mrs. Forrester. 3 vols. (Hurst & Blackett.)

A French Heiress in her own Château. By the Author of 'One Only.' (Sampson Low & Co.)

Worth Waiting For. By J. Masterman. 3 vols. (Kegan Paul & Co.)

Souci. By Mrs. J. H. Twells. (Lippincott & Co., Philadelphia and London.)

Claire Aubertin: Vices Parisiens. Par MM. Vast-Ricouard. (Paris, Paul Ollendorff.)

La Maison Vide. Par Jules Claretie. (Paris, Dentu.)

Une Page d'Amour. Par Émile Zola. (Paris, Charpentier.)

It is to be presumed, from the pious reflections which she occasionally introduces, that Mrs. Forrester imagines herself to have written with a moral purpose. At all events, she lets her readers know that she "must write what she feels and knows," "must make effects follow causes," and so on, quite in the modern analytic-philosophical style. Unluckily, however, her hero, who runs away with a married woman, and, after living with her for some time, marries some one else, is only punished, as far as we can make out, by his wife turning out "incompatible," and by his legitimate child being a daughter, and half-witted, misfortunes which it is hard to connect in the way of cause and effect with his previous misconduct. He is odious enough, no doubt; none the less so because the author seems, in spite of a good deal of talk about the inequitable judgments of society, to be herself inclined

to pity him; but how his fate can point a moral it is difficult to see. It is to be feared that, in spite of the thirty-five years or so with which Mrs. Forrester credits herself, her knowledge of the world at large is not much greater than that which she has of the quality of the Compiègne claret under the late *régime*, or of the conversation of French dukes, one of whom she represents as talking to his wife in the style of an exercise—"pardon me if I say that these high-flown (*exaltées*) ideas,"—while he signs himself "Victor de Lallière"; or, we may add, of English grammar. We are glad, however, to see that towards the middle of the third volume she awakens to the knowledge that there are rules of grammar, though in the particular instance she rather ungenerously screens herself behind one of her characters. This will not, however, justify the not infrequent use which she makes in her own person of the forms of which "like I did," "I am going to," are the commonest types.

To pass from 'Viva' to the next book on our list is like going from gaslight to sunshine, as might, indeed, be expected, for the opening scenes of the one are laid in the midst of the society at Compiègne, while the other takes us to the pleasant town and château of Anjou, and among a society which, though its bugbear is the Red Republic, has no notion of looking to a pinchbeck Caesar for its salvation. Indeed, these courteous and kindly marquises and marchionesses seem, on the whole, very well content with the existing state of things, and when they marry are not above being escorted to their homes by the local National Guard. Nay, more; they are willing to admit that their recent ancestors were not wholly free from blame in their relations with their inferiors, even though the penalty they paid may have been somewhat too severe. As the chief personages in the story are two young Englishmen, it is needless to say that it turns mainly on the "peculiar institution," as we think it, of French society in regard to marriage-arrangements. Of course, the two English brothers, of whom one is charming but selfish, the other less attractive, but more genuine, fall in love with French girls, and, of course, each succeeds as he deserves. The author's stories are well known, and it is enough to say of the present one that it shows an intimate knowledge of the better kind of French life, and that, though perfectly free from "goodness," it has a far more moral tone than such books as 'Viva,' where sacred names and a kind of religious sentimentality are dragged in in every other chapter. We are rather surprised to find the author, who knows French well, confusing *à revoir* and *au revoir*, in disregard of M. Littré, or rather we should be surprised were there not reason to suppose that this is becoming the stumbling-block of authors who write about France.

'Worth Waiting For' is a story of Indian station life. Very well it is described in some respects, but from a very pessimist point of view. It is difficult to suppose that the energetic Mrs. Steele is a common type of Indian lady, or that thrashing bearers with the parasol is common. Still less satisfactory is the hopeless tone taken with regard to the natives, who are everywhere described as incapable of improvement. But for a commonplace narrative of the hardships of following the drum the book is readable

enough, and there is much humour shown in the treatment of the different military and civilian types. The heroine is a nice girl, and she is rewarded, when her faithful lover is raised to the episcopal bench, for the steadiness with which she kept her troth, and her long devotion to that selfish scoundrel, her brother.

Souci, a wild little waif of the Paris streets, who grows into a *prima donna* at the top of her profession, is the heroine of a tale of misplaced constancy. She idealizes the boy friend of her wandering days, and when she meets him again struggles to recover his allegiance, which he has long forgotten. In a sense she has outgrown him, though her superiority to the brave, sincere soldier is not marked. Even in youth her impetuosity and passion rather repelled him, and he breaks no pledge when he abandons himself to a hopeless love for *Viola*. But the terrible disappointment of the hopes for which *Souci* has so faithfully waited is a blow sad enough to win the sympathy of the most cynical, and the catastrophe by which poor *Tonio* is removed from a stage on which he has no place is powerfully and tragically described. *Souci's* true mettle shows itself among the horrors of that blood-stained glen, where she finds her soldier dead. She is quite of that French type of woman which both for good and evil has so much more grandeur than the men. *Viola* is a patient and pure-hearted German, as brave as *Souci*, and possessing an endurance which does not require hope to sustain it. The idyllic picture of life at *Vogogna* is not the least happy portion of the story. *Tonio* is as little successful there as poor *Souci* with him. When the Englishman has destroyed his hopes, *Tonio* leaves the glen, and so misses the opportunity of supporting *Viola* in the darkest hour of her trouble. His subsequent generosity at Paris to the starving pair of maidens awakens all the gratitude he could wish, but no change of fealty, though he certainly does more to deserve it than the easy-going Mr. Rawdon. The numerous characters have much distinctness and originality, and the common national types are described with skill. With the moonstruck Heinrich *Häblemann* we have little sympathy. Whether the lapse of *Souci* after her misfortune into a humble, loving woman, who is content to reward the long fidelity of her old patron, is altogether probable may be doubted; but, at any rate, it is a restful conclusion of a series of storms and sorrows.

Of the newest French novels 'Claire Aubertin' is a sort of 'L'Assommoir' of high life; 'La Maison Vide,' on the other hand, is a sensation novel, not without some touch of power. It contains as cleverly sensational an account of a sensational duel as was ever penned. When, however, we come to M. Zola's book, we find ourselves face to face with a very different writer. Over and over again has the *Athenæum* done justice to M. Zola's talents, and as often lamented his uniform selection of scenes of the deepest human misery. His new volume is connected with the "Rougon-Macquart" series only in name. It has no bearing on the fortunes of any member of that family, as M. Zola's readers have known it in 'La Fortune des Rougon,' 'La Curée,' 'Le Ventre de Paris,' 'La Conquête de Plassans,' and 'Son Excellence'

Eugène Rougon.' 'Une Page d'Amour' is as detached from the series as were 'La Faute de l'Abbé Mouret' and 'L'Assommoir.' Like those too it is a painful book; but, unlike them, it is not one written to create scandal, and sell by notoriety. 'Une Page d'Amour' will not have a "forty-eighth edition" like 'L'Assommoir.' This latest of M. Zola's novels is, indeed, like his earliest, 'La Confession de Claude,' which does not figure in the list of his collected works, a record of human suffering of a kind which only wearies and distresses the ordinary reader. The two chief characters are a widow and her daughter; the latter is a nervous child, madly devoted to, and madly jealous of, her mother. The mother, unworthy of love of the kind which her child has given, lightly takes a "lover" whom she does not love, who is her physician, a married man. The child dies of rapid consumption, brought on by jealousy and neglect. The mother then marries an old friend of her first husband, and the dead daughter is soon forgotten. The novel presents fewer of the characteristic blemishes of M. Zola's work than do any of his later books, except, indeed, the second series of the 'Contes à Ninon': it is full of power of every kind, and in delineation of lifelike character is superior to any of the author's novels, except 'Son Excellence Eugène Rougon,' and perhaps equal to the average of Balzac's. The doubt with which it will be read is that of whether the true artist should not give some relief, some picture of the true and honest at least in life, if not of the really noble. Human nature is left blacker and blacker by each successive novel in M. Zola's series, and no new 'Eugénie Grandet' can be contrasted with his many renderings of the cynical ideas of his great forerunner's 'Les Paysans.'

CLASSICAL SCHOOL BOOKS.

Ovid's Fasti. Book VI. Edited with Notes by A. Sidgwick. (Cambridge, Pitt Press.)
Cæsar de Bello Gallico. Comm. VII. By A. G. Peskett. (Same publisher.)
Cicero. Pro Archia Poeta. By J. S. Reid. (Same publisher.)
Cicero. Pro Balbo. By J. S. Reid. (Same publisher.)

THE University of Cambridge, following the example of Oxford, is adding the office of printer and publisher to its other educational duties. Dublin also, as we have stated, is taking the field, and will shortly issue its own series of schoolbooks. This new proceeding on the part of the Universities is, of course, sometimes attended with advantage to the public, who thereby obtain the benefit of much valuable labour, which, were all publishers mere traders and seekers after lucre, would never see the light. Maxwell's 'Electricity and Magnetism,' for instance, is a book from which an ordinary private publisher would recoil with horror, but which the Clarendon Press has been able to usher into its proper renown. But then it is not a schoolbook. Unfortunately the Syndicates who have the charge of the University printing presses show no little taste and ability for the competitions and gains of common trade. A university which issues a series of books for the especial benefit of candidates for its own examinations of course secures a valuable and ever-increasing monopoly; but this may in the end be distinctly harmful to the community. Examiners and candidates are alike encouraged and directed to work in a narrow groove, which it will become more and more difficult to leave without great sacrifice; and the Universities, in thus undertaking the complete control of our elementary education, are

injudiciously adding incentives to a conservatism which is already too great. Still the work at present done is, as would naturally be expected, good of its kind, according to our present lights. The four books above named, issued by the Cambridge Pitt Press, are valuable additions to our school libraries. The extracts from Latin literature are well selected, and are edited by scholars whose names are guarantees for the excellence of their work. Mr. Sidgwick's *Ovid* is, all things considered, the best of the four, and presents almost that ideal of editing which Mr. Reid declares to be impossible. We should agree with Mr. Reid if it were not a well-known truth that the study of the ancient classics is pursued in all schools and universities by almost exactly the same paths. A scholar who is asked to prepare an educational edition of a Latin or Greek book knows at once for what class of learners he is to write, what he should omit, and to what he should call particular attention. Mr. Sidgwick's long experience as a master at Rugby has taught him the exact measure of the intelligence of boys who are entrusted with Ovid's 'Fasti,' and he has produced a little book which, in its way, is perfect. Mr. Reid himself writes for a higher class, namely, University students, and we should be inclined to consider his editions quite as good as Mr. Sidgwick's were it not that he is just a trifle dull. His acquaintance with German scholarship and with Cicero's Latinity is truly profound, but the students for whom he writes would probably learn more, or as much, if they were told a little less. Mr. Peskett has not yet acquired the experience of the other editors, and is not so certain of his readers. It is, indeed, a specially hard task to edit either Cæsar or Sallust nowadays, for, while in some schools the very lowest forms are reading these authors, in others they are reserved for the most advanced pupils. Perhaps, therefore, Mr. Peskett is not to be blamed for a certain vagueness of purpose which appears in his book. We remarked in his notes one or two instances of doubtful scholarship, but we can particularly recommend him to students who are striving to acquire a good style of Latin prose composition.

Plautus: the Menechmei. Edited, with Notes, by Wilhelm Wagner, Ph.D. (Deighton, Bell & Sons.)

THE labours of Corssen, Ritschl, and other scholars have recently added so much to our knowledge of archaic Latin that new editions of Plautus and other early Latin writers are, at least in England, imperatively wanted. Dr. Wagner has already given us an elaborate edition of the 'Aulularia,' and a smaller one of the 'Trinummus,' and he has done well in now adding to the list the equally famous 'Menechmei,' the oldest extant "comedy of errors." This little volume is, upon the whole, the best work that Dr. Wagner has yet produced. The text, which is original, is extremely good, though perhaps much still remains to be done in reducing to order the chaotic confusion of metres. The notes, both critical and explanatory, are short and pithy, and free from the ostentation which made Dr. Wagner's Terence a little distasteful to sober English readers. The many quotations from Lambinus here given will serve to enhance the reputation of the old scholar whom Mr. Munro has again made famous.

Terence: The Hauttimorumenos. Edited by E. S. Shuckburgh, M.A. (Macmillan & Co.)

THIS book, like others issued by the same firm, is doubtless intended primarily for the benefit of Cambridge undergraduates aspiring to the "Little Go" or General Examination. It is, however, adapted to far higher needs. It contains two excellent prefatory chapters on the growth of the Latin drama and the life of Terence. The text is mainly Fleckeisen's, though Mr. Shuckburgh is not afraid to be occasionally original in his opinions, and the notes are full of good ripe scholarship. A translation, rather too exact to be pleasing, concludes the volume, which is thoroughly commendable. Readers whose scholarship is a little rusty

will be able, with Mr. Shuckburgh's help, to renew a hundred pleasant recollections of their classical studies.

The Aeneid of Virgil. Books I. and II. Edited, with Notes, by F. Storr, B.A. (Rivingtons.)

To produce a good school edition of Virgil is now not difficult; but Mr. Storr has performed the task with more than ordinary skill. His text is mainly Ribbeck's, and his orthography is that of the most approved MS. authority. His grammatical notes are plentiful and good, and are nicely adjusted to hit the happy mean between confusing a boy with their learning and pampering him with their too profuse explanation. But the great merit of this little book is in the number of apposite quotations from modern authors which are adduced to illustrate Virgil's thoughts or style of expression. One short instance will suffice to justify our praise. Mr. Storr's note to "Fuius Troes" in Aen. II. 325, is:—"Cf., 'There was, O seldom blessed word of was,' Sidney, 'Arcadia' (quoted by Bryce). So M. Barthé announced to Madame Thiers the death of her husband, 'Votre illustre mari a vécu.' There is a piquancy about such notes as this which cannot fail to be attractive to schoolboys.

BOOKS FOR THE YOUNG.

Princes and Princesses. By H. E. and E. E. Malden. (Kegan Paul & Co.)

Sunshine Jenny, and other Stories. By Mrs. G. S. Reaney. (Same publisher.)

Alfie the Street Boy; or, Hardly Won. By A. Stuart King. Founded on Fact. (A. R. Mowbray & Co.)

Uncle Philip. By Stella Austin. (Masters & Co.)

The Boys of Westonbury; or, the Monitorial System. By the Rev. H. C. Adams. With Illustrations. (Routledge & Sons.)

Lilly's Visit to Grandmamma. By Mrs. Sale Barker. Illustrated. (Same publishers.)

'PRINCES AND PRINCESSES' is the title of two carefully written and pleasing stories. The moral is veiled, and is less formal than usual. The book is well got up; and to find out the hidden meaning that lies in these enigmatical stories will be a useful exercise to the ingenuity of young readers.

'Sunshine Jenny' is a pleasant tale about a little cripple, who becomes also by the teaching of her kind nurse in the hospital, a ray of sunshine and a comfort to all who know her, especially to those in her own home. The story is well told, and has the advantage of offering an example that the reader, young or old, may find it quite possible to imitate without becoming, in nursery parlance, "too good to live." The other tales are real temperance works.

'Alfie the Street Boy' is said to be founded on fact, and one of the facts is certainly an old acquaintance; but the story is written in a romantic style, which has but little affinity with real life. There is no sort of harm in the book, although there is not much literary merit.

'Uncle Philip' is by an author to whom are due some charming stories, notably one called 'Rags and Tatters' (two dogs bearing those names). It is, therefore, all the more disappointing that she should leave her pleasant paths to follow crabbed vexed questions, and to scold about them till her present tale has an acrid flavour which spoils it as a book of recreation, without in the least grasping or entering fairly into the discussion about the rights and privileges which women are seeking to obtain, a question in the process of being worked out, and which is by no means to be set at rest or disposed of by the compendious phrase that "the question of Women's Rights is incompatible with Christianity." The question has, however, been decided incompatible with the interest of the present story.

'The Boys of Westonbury' is one of the schoolboy stories Mr. Adams writes so well, but it has also a purpose, being written to exemplify the cruelty and suffering which may exist in even a

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well regulated school under the tyranny of boys invested with authority before they have learned to feel the responsibility which accompanies power. The monitorial question is neither discussed nor decided, only the occasion it affords to bad brutal boys to oppress the weak is fully shown, and, what is worse, it proves that *esprit de corps*, and the instinct of supporting each other, will be strong enough to make the better disposed boys keep silence about deeds worthy of savages. The story is interesting but painful, and it at least makes it very evident that if power be delegated to the elder boys in a school the master is bound to exercise keen supervision. If that be so difficult as to be all but impossible then "the monitorial system," as it is called, is doomed to fall like all other tyranny before the conscience and sense of justice, which are daily growing stronger amongst men.

"Lilly's Visit to her Grandmamma" is a collection of miscellaneous illustrations which have done their duty on other occasions. Mrs. Sale Barker has appended a pleasant story to them to explain and connect the pictures. It is a pretty and inexpensive gift-book for children, and is not too fine to be used in the nursery and pulled about by eager little hands.

LIST OF NEW BOOKS.

Theology.

Candish's (R. S.) *Gospel of Forgiveness*, cr. 8vo. 8/6 cl.
Guillemin's (H. G.) *Approaching End of the Age* viewed in the Light of History, cr. 8vo. 7/6 cl.
Lake's (J. J.) *Islam, its Origin, Genius, and Mission*, 5/ cl.
Macnamara's (T. J.) *The Christian Code*, cr. 8vo. 5/ cl.
Wood's (H. K.) *Heavenly Bridegroom and his Bride*, 3/6 cl.

Poetry and the Drama.

Longfellow's (H. W.) *Kéramos, and other Poems*, 12mo. 3/6 cl.
Lynn Hibernica Sacra, Compiled and Edited by Rev. W. M'Ilwaine, cr. 8vo. 6/ cl.
Shakespeare's *Julius Caesar*, Edited by W. A. Wright, 12mo. 2/ cl.

Law.

Alred's (P. F.) *Chronological Summary of the Chief Real Property Statutes*, cr. 8vo. 2/ swd.

History and Biography.

Combe (G.), *Life of, by C. Gibbon*, 2 vols. 8vo. 32/ cl.
Maguire's (J. F.) *Plus the Ninth*, Popular Edition, 12mo. 2/6 cl.

Science.

Jean's (J. S.) *Notes on Northern Industries*, cr. 8vo. 3/6 cl.
Tomkins's (E.) *Principles of Machine Construction, Advanced Series*, Text 12mo. 3/6 cl.; Plates, 40/- cl.
Williams's (J.) *Physiography, Elementary and Advanced*, Part I, 12mo. 2/ cl.

General Literature.

Ashton's (J.) *Sophia, a Novel*, cr. 8vo. 7/6 cl.
Diarisell's (B.) *Alroy, Ixion, &c.*, 12mo. 2/ bds.
In the Spring of My Life, by Princess Cantacuzène, Translated by E. Klaus, cr. 8vo. 7/6 cl.
Mayer's (Mrs. S. R. T.) *Fatal Inheritance, and other Stories*, 12mo. 2/ bds.
Miles, a Town Story, by Author of "Fan," cr. 8vo. 3/6 cl.
Payn's (J.) *What He Cost Her*, cr. 8vo. 6/ cl.
Werner's (E.) *Sacred Vows*, Translated by B. Ness, 3 vols. 21/-
Westall's (W.) *In Tropic Seas, a Tale of the Spanish Main*, 7/6

"The title and first sixteen pages," continues Prof. Turner, "are unfortunately wanting. In the copy the proemium and immediately following pages are reproduced in MS., apparently in the handwriting of the sixteenth century; but the title has not been inserted. In all other respects the book is in a good state of preservation. It extends to 734 pages, and concludes with the colophon

M. S. V.
1553.

I have thought that this short account of another copy of this very rare book might interest you."

So far Prof. Turner, to whom I tender my best thanks for the interesting information he enables me to communicate. I think I have shown satisfactorily that not more than five or six copies of the "Christianismi Restitutio" could ever have left the bales in which the whole impression was packed. The Paris copy (once Dr. Mead's) has the name of Germain Colladon, who prosecuted Servetus at the instance of Calvin, on the title-page, and the passages upon which he was arraigned are underscored, presumably by Calvin. Might we be allowed to speculate on the possibility of the copy now brought under notice being the very one from which Calvin tore "the title and first few leaves" when he furnished the authorities of Vienne, through Trye, with the evidence that led to the arrest, trial, and escape of Servetus from the prison of the archiepiscopal city only to fall into the hands of Calvin and the dungeon of Geneva, from which the sole escape allowed was through the flames, bound to the stake on Champel?

R. WILLIS.

WHO WAS THE SCHOOLMASTER-PRINTER OF ST. ALBANS?

AMONG the many rare and curious books exhibited during the late Caxton Exhibition at South Kensington, the most casual observer can hardly fail to have been struck by the apparently close similarity of the works printed at St. Albans to those which issued from the press of William Caxton at Westminster. The few notices scattered at random through Mr. Blades's "Life of Caxton" relating to this early press only serve to whet one's eagerness to learn more about the printer himself and his typography. If only Mr. Blades could be induced to present the literary world with a monograph on the subject, such as he has given us on Caxton, he would add still more to the universal benefits he has conferred by his former publications. I have lately come across one or two coincidences which seem to connect the two presses of St. Albans and Westminster more closely than has hitherto been supposed, and I am induced to offer them to your numerous readers in the hope that some more competent person may take up the subject and work it out more elaborately. The only account we have of the St. Albans printer is furnished by his contemporaries, Wynkyn de Worde, in 1502, and Julian Notary, in 1504, who, in their reprint of the "St. Albans Chronicle," describe the work as "Complied in a booke and also enrypted by one some tyme scolmaister of Saynt Albons." Now the earliest trace I can find of any connexion of Caxton with the works issued at St. Albans is in the unique volume of "Les Sept Pseumes Penitentiaux" and "Les Quatre Derrieres Choses," bound up together, where on the blank leaves between the two tracts, in a contemporary handwriting (1476-1478), are written two pages of Dame Julian Bernes' Boke of Huntyn, &c., printed at St. Albans in 1486. These were afterwards printed by Caxton at the end of his "Stans Puer ad Mensam," issued, according to Mr. Blades, ante 1479. Another portion of Dame Julian Bernes' Boke is also printed by Caxton after his "Fable of the Horse, the Goose, and the Sheep," likewise dated by Mr. Blades as ante 1479. Mr. Blades has himself pointed out the close resemblance between the two editions of the work of Frater Laurentius Gulielmus de Saona, as set forth by these two printers. The latest notice I can find of Caxton having anything to do with St. Albans is in the year 1490, when he bor-

rowed from the Abbey library a copy of the "Travels of Sir John Mandeville" (himself a native of that town), which I think we may fairly conclude was done with a view to the ultimate printing of the same, had not death put a period to his stupendous labours. But the one fact which proves beyond any possibility of doubt a most intimate connexion and friendship between these two pioneers of printed literature is that the "Liber Ultimus" of Caxton's edition of Higden's "Polychronicon," as translated by John Trevisa (which we are told by Mr. Blades is the most important of all Caxton's books, as it is the only original work of any magnitude from his pen), was reproduced by the St. Albans printer within nine months of its composition by Caxton. Now, in the beginning of this Chronicle of St. Albans or "Fructus Temporum," as it is generally called, is given a list of the authorities whence it is compiled; yet no notice of Caxton appears, nor any hint of the source from which the materials for the concluding portion of the volume were derived. Caxton completed his "Liber Ultimus" on July 2nd, 1482; and the "Fructus Temporum" was finished at St. Albans in 1483, in the twenty-third year of Edward the Fourth. But the twenty-third year of Edward the Fourth only lasted about five weeks, as it began on the 4th of March, 1483, and the king died on April 9th, thus fixing the date of the "St. Albans Chronicle" to within one month. In his new edition of the "Life of Caxton," Mr. Blades tells us, on p. 13, that "the penance of the Duchess of Gloucester appears to have excited the compassion of our young apprentice," as may be gathered from his own relation in the "Liber Ultimus." But the schoolmaster-printer of St. Albans must have also been present at the scene, and have had his compassion equally excited, as he (though, according to Mr. Blades, unacquainted with Caxton) recites the story in almost the same words. Indeed, so marvellously close is the similarity of the two narrations that I am tempted to reproduce a short piece of each, side by side, for the satisfaction of your readers.

Liber Ultimus, cap. 22.

In this yere dame Elyanore Cobham duchesse of Gloucestre was arestyd for certayne payntes of treasonayle agayn her wherupon she was examyned in saynt stefenus chapel at west mynstre before tharchebisshop of Canturberi And ther she was enyoyed to open penaunce for to goo thurgh chepe berynge a taper in her hand and after to perpetul prison into the Ile of man vnder the kepyng of sir thomas stanley.

Fructus Temporum.

In this yere Elinour Cobham duchesse of Gloucestre was arestyd for certayne payntes of treasonayle agayn her wherupon she was examyned in saynt stefenus chapel at west mynstre before the Erchebisshop of Canturberi And ther she was enyoyed to open penaunce for to go thurgh Chepe bering a taper in her hand and after to perpetul prison into the Ile of man vnder the kepyng of sir thomas stanley.

EDWARD SCOTT.

THE MOABITE POTTERY.

British Consulate, Jerusalem, April 5th, 1878.

WILL you allow me to state that Baron de Münchhausen has been misinformed? I took no part in the experiments said to have been made by the lamented Mr. Drake to obtain specimens of Moabite pottery fabricated at Jerusalem.

NOEL TEMPLE MOORE.

Jerusalem, April 10, 1878.

WILL you be so kind as to insert in your valuable paper the following communication of the only member of the Commission concerning the trial of the Jerusalem potters, in the spring of 1874, who is at present in Jerusalem, as well as a few remarks of mine? (Mr. Duisberg was formerly German Vice-Consul in Khartum, and has for the last few years lived in Jerusalem):—

Jerusalem, April 8th, 1878.

"Dear Mr. Shapira.—With regard to an article by the German Consul in the *Athenæum* of March 1st, and an answer in the same number by the editor, as well as to a letter by Mr. Claude R. Conder in No. 2629, I wish hereby to declare that I communicated the late Mr. Drake's remark to Baron von Münchhausen exactly as I have related it for the last four years to every one who has questioned me about those proceedings at the German Consulate, at which I acted as witness, or, better, as member of the Commission."

"You, yourself, and several other gentlemen,—for instance, Prof. Koch,—have surely often, when talking over

THE "CHRISTIANISM RESTITUTIO" OF SERVETUS.

Barnes, April 16, 1878.

It may interest many of your readers to know that we have among us a copy of the original of this rare book. In a letter from Prof. Turner, of Edinburgh, received last night, he informs me that the account I give of the attempts made to suppress the work of Servetus in my "Servetus and Calvin" led him to consult the learned librarian of the University of Edinburgh, Mr. John Small, M.A., and to ask whether he had any of the writings of Servetus upon his shelves or not? Mr. Small replied that he felt sure he had, and, on turning to the catalogue and the references it supplied, two volumes were produced, the one a handsomely bound MS. transcript of the "Christianismi Restitutio," the other, "to my great gratification," as Prof. Turner says, "a copy of the original work," presented to the University Library nearly two centuries ago, and bearing the following inscription:—

Serveti Opera,

Donata Bibliotheca Edinburgense
a Domino D. Georgio Douglaſio,
filio illustriss. Ducis

de

Queensberie.

A.D.

1695.

this matter, heard these words, as spoken by Mr. Drake, both from me and from Pastor Weser.

"I know very well (having also been present at the time) that Mr. Drake, in later conference in Mr. Conder's house, and in presence of M. Ganneau, did not repeat his former expression; but I can equally pointedly declare that only a few days before Mr. Drake said these words in the German Consulate—'Ganneau's conduct is dreadful,' and that thereby he only gave utterance to what all those present thought and said, and what the conviction of them all must have been to the present day.

"I would be most obliged to you if you would prevail upon the editor of the *Athenæum* to insert these lines as a contribution towards tracking the truth in this matter.

"Believe me, dear Sir,
Yours sincerely,
W. DUISBERG."

In reference to the further investigations as to the possibility or impossibility of imitating real Moabite pottery-wares here in Jerusalem, the Freiherr von Münchhausen did not spare either time or trouble and expense in paying Arabs to watch the movements of the potters here, and to negotiate with the potters who are already known to your readers from the investigation of 1874, as well as with some new ones, entered into this business since, to make some jars and idols like the Moabitic ones; but in spite of the high sum promised to them by the baron's agents, and in spite of the boastings of some that they could do the thing perfectly, they, Moslems and Jews together, could only produce one idol (not inscribed) quite unequal to the Moabite. It differs in clay, texture, and form, the details of which were not given to me. My own investigations brought out that there are men, here and in the neighbourhood, who are dishonest enough to boast that they are able to imitate and have imitated, everything given to them, but have not the skill to do anything which may pass for real antiquities. I have also discovered here a few burned fragments of an idol, which are exactly (and even made by the same tools) like the unbaked idol found by the Baron Münchhausen in the house of Selim, as described in the *Athenæum* of Jan. 26th last, and of course false. These fragments are burned, and we have here the opportunity to see how much they differ also in colour from the real ones. Of other facts, I have to mention that some more pottery has been found in Moab by the Hameidi tribe, and some seems to me very interesting.

In conclusion, a few words of matter of fact, as an answer to Dr. Neubauer's questions in the *Athenæum* of Feb. 23rd, No. 2626. He asks "why no metal or wooden idols were found in Moab?"

Golden idols and other metals were often reported as having been found and melted at Tefila. I did not wish to inquire too closely into the matter, else the Bedouin will certainly be confirmed in their idea of my being a sorcerer or a treasure-digger.

Again, Dr. Neubauer says at the end, "How comes the vase near the door of the collection to be ornamented with four Maltese crosses? The forgery is evident."

There is not only one, but two such jars, belonging, perhaps, to the sixteenth century, sent from here to Berlin as such, and they have never been even mentioned in the Moabite catalogue, nor were they labelled with the numbers which each of the Moabite articles has, and of course come there, as well as the tables and chairs which stand there, although certainly not Moabitic. In the mean time I have to mention that I possess now in my Cyprian collection of earthenware a vase which bears, according to some scholars, coloured crosses like these of the knights of St. John, although they are, in my opinion, more like a pattern of a four-winged windmill.

M. W. SHAPIRA.

** We cannot publish any more letters on the question whether Mr. Drake did or did not use the words attributed to him. We can only say that the opinion he expressed to his English friends of M. Ganneau's conduct was quite different from what the German Consul supposes. We may add that Selim is in Paris, and will pro-

bably soon return to the East. The idea of bringing him to England has been abandoned.

MR. H. T. RILEY.

IN MR. H. T. Riley, whose death we announced last week, English history, especially the history of English corporations, has lost a zealous and learned student. The son of a West Indian merchant or planter, we forget which, Mr. Riley was in early life unfortunately forced by want of means to toil for the booksellers, and his energies were mainly devoted to task work. He translated, for instance, several classical authors for Mr. Bohn, he also compiled a Dictionary of Latin Quotations for the same publisher, an excellent manual for which Mr. Riley received only 50*l.*, and had to do with sundry publications in Mr. Bohn's "Antiquarian Library." A more congenial sphere of labour was opened to him when he became a contributor to the *Gentleman's Magazine*, and at the beginning of 1858 he was appointed by the Master of the Rolls to edit the "Liber Custumarum" and the "Liber Albus." Mr. Riley was henceforth regularly engaged as one of the editors of the series, and displayed great industry and accuracy in his work. He was also employed by the Corporation to edit the thick volume of "Memorials of London in the Thirteenth, Fourteenth, and Fifteenth Centuries," which was printed in 1868.

In 1869 Mr. Riley was appointed one of the Inspectors of Manuscripts under the Historical MSS. Commission, and was chiefly occupied in the examination of the records of corporations, ecclesiastical as well as lay. This work he continued till he was seized by the lingering illness which terminated in his death at Croydon the other day. Mr. Riley was for several years a pretty constant contributor to this journal: he was a careful and dispassionate critic, and though his own books were the object of severe and ungenerous criticism he never retaliated; indeed, when his most bitter assailant published the first volume of an elaborate history, the most eulogistic review it received was penned by Mr. Riley. Mr. Riley took his degree at Cambridge in 1840; in 1870 he was also incorporated at Exeter College, Oxford. He was in his sixtieth year.

Literary Gossip.

To return again to the Copyright question, we may mention that the Royal Commissioners intend to hold a meeting on May 11th, for the purpose of finally settling the terms of their Report. We have reason to believe that they will recommend that, under English law, no distinction shall be made between English and foreign authors. In other words, they do not propose to make the concession of equal rights to foreigners dependent upon reciprocity, but are prepared to advise that Great Britain shall set to other nations an example of justice and fair play. We believe that the Commissioners also express a strong opinion as to the deteriorating influence of literary piracy upon American literature. Several American witnesses were examined before the Commissioners.

A NEW series of "Tales from Blackwood" will begin in June, and will be continued from month to month in shilling parts. It is now almost a quarter of a century since the old series commenced with the famous "Glenmutchkin Railway," and "Maga" ought to have accumulated a good collection of fiction in the interval.

THE Easter list of Messrs. William Blackwood & Sons includes, "Round about the Carpathians," by Andrew F. Crosse, a record of travel in little-known parts of the Banat and Transylvania, giving, in addition to recent

information about the miscellaneous races, particulars of the undeveloped resources of these countries, towards which a good deal of English capital has recently been directed; "Junia," a novel, by the authoress of "Estelle Russell," the "Private Life of Galileo," &c.; and "Goethe," by Mr. A. Hayward Q.C., the new volume of "Foreign Classics."

At the last meeting of the Council of the Folk-Lore Society a collection of Japanese nursery tales was offered to the Society by Mr. C. Pfoundes, who has transcribed them from notes taken while hearing the tales related by native story-tellers. A MS. of considerable length, on West Sussex folklore, was also submitted to the consideration of the Council, and a letter from Canada was read, calling the attention of the Society to the MS. collections, illustrating the folk-lore of the North American Indians, existing in the archives of American historical societies.

THE professors of the University of Moscow have lately been giving a series of public lectures on literary and scientific subjects. One of the most recent was delivered before an exceptionally large audience by Prof. Timiriazev, who chose as his subject "Darwin as a Man of Science." No lecture in the whole course, it seems, was received with such enthusiastic applause as the eloquent discourse in which Prof. Timiriazev spoke of our great countryman, of the benefits he had conferred upon science, of the vast future which awaited the investigations he has so long and so well conducted. Prof. Timiriazev, it appears, is personally acquainted with Mr. Darwin, and he spoke with great delight of a pilgrimage he made last year to Down, and the kindly words he heard there spoken. Another of the lectures in the same course, we may observe, was "On Byron, as a supporter of the oppressed nationalities in the East of Europe." It was delivered by Prof. Storozhenko, the author of an excellent Russian book on "The Predecessors of Shakespeare."

MR. SAMUEL SMILES's life of George Moore, with a portrait etched by Rajon, after G. F. Watts, R.A., will be published early in May by Messrs. Routledge & Sons.

THE article on Mr. Lecky's "History of England in the Eighteenth Century," in the current number of the *Quarterly*, is from the pen of Mr. Hayward.

THE Rev. Dr. A. Löwy will give a lecture on the 7th of May, at the meeting of the Biblical Archaeological Society, on the language spoken by the Jews in Armenia and Kurdistan. This will form a continuation of one of his former communications on the subject when he was in possession of only a few sentences of that dialect. He has now, from various sources, translations of Ruth, parts of the Pentateuch, and of many prayers. We know that the Jews in all countries preserved for a long time the old language of the places where they came to settle. This Armenian-Kurdish Jewish dialect may, therefore, have preserved many words which are actually found in the Assyrian language only.

THE forthcoming number of the *Nineteenth Century* contains an article on that much agitated subject, Christian Eschatology, contributed by Dr. Davidson.

AN English translation of Alphonse Daudet's "Nabab" is in preparation.

MRS. MORTIMER COLLINS is spending the spring in Madeira for the benefit of her health. This will delay the bringing out of the collections of her husband's works.

THE annual meeting of the Russian Imperial Historical Society took place on the 10th of April, at St. Petersburg, under the presidency of the Cesarevitch. The Secretary reported that since the last annual meeting the Society had published three volumes of its *Sbornik* or Collection. Of these the first, forming vol. xx. of the whole work, contains a long correspondence between the Empress Catherine II. and the King of Prussia. Vol. xxi. is devoted to the reports of Prince Kuragin and Col. Tchernyshev about the preparations of Napoleon I. for war with Russia; and vol. xxii. to the diplomatic correspondence of the Prussian Ambassador during the first five years of the reign of Catherine II. The publication of documents regarding the diplomatic relations of Russia with foreign powers, commenced by the late George Tolstoy, will be carried on by Prof. Bestuzhev-Riumin. During the present year the Society will probably publish a volume of letters from Catherine II. to Baron Grimm, a volume of reports from the French Ambassadors during the reign of Peter the Great, and the last volume of the correspondence of Catherine II. preserved in the Imperial archives.

A NEW weekly paper, called *Piccadilly*, is to appear in May, and under the editorship of ladies to join the legion composed of the *World, Truth, Mayfair, and London*.

MR. CHARLES DEANE, of Cambridge, Massachusetts, has just presented a Report to the American Antiquarian Society on the question whether General Burgoyne received proper treatment from Congress. Mr. Deane's conclusion, which is based on the examination of documents not heretofore consulted, is adverse to Congress, being to the effect that Congress was not justified in refusing to carry out the Convention of Saratoga, and that it was quite as blameworthy for ordering that Burgoyne should pay in coin at the full value for rations which had been bought in depreciated paper, and supplied to his troops.

MESSRS. SAMPSON LOW & CO. will publish shortly an English Translation of 'Constantinople,' by Edmondo de Amicis. The Italian original has gone through seven editions in a very short time.

A NEW pocket-volume edition of Mr. Longfellow's Poems in monthly volumes will shortly be issued by Messrs. Routledge & Sons, his English publishers.

THE French Government has been offering to buy the library of the late Sir Thomas Phillips, but it cannot be sold for several years yet, owing to the dispositions of his will.

THE fifth edition of the works of Thomas Aird, with a biography by the Rev. Jardine Wallace, the son of the late Dr. Wallace, of Dumfries, to which we have already alluded, is now announced. The hitherto unpublished poems are five in number. In the biography will be found some interesting letters from Mr. Carlyle. In one he refers to his 'French Revolution' in these terms:—

"The unspeakable Book is fairly to press, thank Heaven. In six weeks more my share of business with it will be over for ever and a day. It will be worth little to most men, to all men; except to me be incalculable worth of troubling me no more."

SCIENCE

Experimental Researches in Pure, Applied, and Physical Chemistry. By E. Frankland, Ph.D. (Van Voorst.)

In the thousand and odd pages of this volume Prof. Frankland has reprinted the records of his experimental activity during a period of thirty years. They were published originally in *Transactions* of learned Societies and in scientific journals, both English and foreign: and many of the investigations were carried out in conjunction with other chemists, more particularly with the late Mr. B. F. Duppia.

Anything like a detailed review of the entire book would be beyond the limits which this journal assigns to scientific literature. We restrict ourselves, therefore, to a brief indication of its contents, and a few remarks where such are demanded by the importance of the subject.

The volume is divided into three sections, the designations of which are given on the title-page. The memoirs and articles in each section are chronologically arranged, with the exception of the one on Chemical Notation, which forms the introduction to the first section. We shall recur to this part of the book further on. The different chapters of the first section are severally prefaced by some introductory lines, which are intended to furnish the student with a clear view of the scope of each chapter, the relation of the papers to one another, and their bearing upon subsequent researches of the author. But something more

ought to have been done in order to make these prefatory remarks of real value to the chemist of the present day. They should have stated the relation of the author's work to that of contemporary chemists, so as to save the reader the trouble of having to go carefully through the entire chemical history of that period; they should, furthermore, have taken cognizance of adverse criticisms, which many of the author's researches and speculations encountered at the time of their first publication; and, most important of all, the author ought in all cases, where he claims originality for certain ideas of his, to have mentioned the preceding workers who had in some measure foreshadowed those ideas. The omission of references in this latter respect is the more striking, as the author takes care to point out, when occasion offers, how far investigations of his own have served to guide the labours of other chemists.

In the chapter on the action of potassium upon ethylic cyanide, which was studied jointly with Prof. Kolbe, we meet with the first attempt to isolate the radical ethyl. The desired result was not obtained, but the investigation was not entirely barren, for the experiment yielded ethylic hydride (methyl) and cyanethine, a polymerized methylic cyanide. The next chapter, however, brings before us the successful isolation of the alcohol radicals, a feat which created much sensation in its day. The operation by which this had been attained, viz., heating of ethylic iodide with zinc in closed glass tubes, was begun and accomplished in the laboratory of Queenwood College in July, 1848, though the attempt to analyze the contents of one of the tubes failed, owing to the bursting of the only eudiometer which Prof. Frankland then pos-

sessed. He had to wait until the following autumn, when he went to Bunsen's laboratory in Marburg, where the gas was proved to be ethyl. It deserves mention that the homogeneity of the gas was ascertained by the method of diffusion. The isolation of ethyl was followed by that of methyl and amyl, and it was also shown in the course of this investigation that ethyl breaks up into ethylic hydride and ethylene, and the two other radicals into the analogous bodies. The principal theoretical deduction arrived at was the fixing of marsh gas as the first term of the radicals of a new homologous series, the hydrides of the radicals of the methyl series, and, next, to establish the analogy of such groups of atoms as CH_3 , C_2H_5 , C_3H_7 with hydrogen. This latter theory was, however, as the author admits, not propagated until 1850. It is somewhat amusing to see Prof. Frankland quietly claiming as his own an idea which, we venture to believe, must have been in the minds of all thoughtful chemists of those days. Did not Graham (*Trans. Roy. Soc. Edin.*, xi. 175), as early as 1831, compare alcohol to water? Does it not, almost as a matter of course, follow from this, that he saw the analogy between the alcohol radical and hydrogen? But granting that the explicit enunciation of this analogy constitutes a distinct merit, who is it who has the best claim to it? The *savants* of the chemical world are unanimous in ascribing it to Mr. A. W. Williamson, who stated the view in his celebrated memoir on 'The Formation of Ether.'

Out of the experiments for isolating these alcohol radicals grew those on the synthesis of the organo-metallic bodies, from which the author deduced the doctrine of atomicity, which maintains that the atom of a certain element (zinc, arsenic, &c.) can attach to itself only a fixed and definite number of atoms of other elements. But a cursory glance at some of the simplest compounds revealed numerous deviations from the new rule. A cautious theorizer would, under such conditions, have abandoned the doctrine. Not so our author, who, to save his hypothesis, starts a new one to account for the exceptions. This secondary hypothesis assumes that an atom does not in all cases manifest its full binding power, and Prof. Frankland calls this the "doctrine of the variation of atomicity." The author believes he has explained phenomena by giving a name to them. Just let us see to what we come by following this latter theory to its remoter consequences. Nitrogen is sometimes a pentad, sometimes a triad, and sometimes a monad. Prof. Frankland supposes that the change from the first condition to the second is brought about by the mutual neutralization of two of the binding powers, the "bonds," as the author strangely terms them, of the element, and that, by a similar interaction between two more bonds, nitrogen becomes monadic. If this explanation were correct there should be a close correspondence between the number of free bonds and the actual nature of the element in its different conditions. In other words, the fewer the number of satisfied bonds the greater ought to be the tendency of nitrogen to attract to itself the atoms of other elements. But this is not the case, for whilst free nitrogen has one of its bonds ready, so to

say, for action, it is, so far from being more eager to combine than ammonia, which has no free bond, one of the most inert of bodies. It comes, then, to this, that the author's passion for classifying and explaining leads him to pay more attention to externalities, provided they enable him to put things into some sort of order, than to the real nature of the bodies he deals with.

By substituting the alcohol radicals for oxygen in oxalic acid, Frankland and Duppia obtained acids of the lactic family, and being thereby, as they fancied, able to follow the movements of the constituent radicals, they thought to have firm enough ground for certain speculations on the inner structure of these bodies.

In reprinting the report on the synthetical researches on acids of the acetic series, in which, too, Mr. Duppia had taken part, Prof. Frankland adheres to the statement originally put forth, that when sodium is gently heated with acetic ether, hydrogen is evolved, though this statement had, soon after its publication, been contradicted by Wanklyn, later by Ladenburg, and recently by Oppenheim and Precht. All of these showed that the occurrence of hydrogen is due to the presence of impurities in the ether, that pure acetic ether yields no trace of hydrogen with potassium by ordinary or even gently raised temperature. The researches of the last-named two investigators are particularly convincing, for Oppenheim has shown that the formation of oxyvitic acid depends upon this very fact of no hydrogen being evolved in the treatment of acetic ether with sodium. If after this Prof. Frankland thought it right to include this paper of his in the present reprint, he ought at least to have mentioned that his statements had been contradicted by unimpeachable authorities.

Among the remaining papers of the first section is one on the analysis of air from Mont Blanc, the ascent of which by the author and Prof. Tyndall is attractively described in the third section.

The next section, investigations in applied chemistry, is almost entirely devoted to the water and sewage question. The chapter on the former subject includes an account of experiments which tend to show that the growth of fungi in water depends on the presence of phosphates, which fact leads Prof. Frankland to enlarge Moleschott's dictum, "Ohne Phosphor kein Gedanke," to the wider generalization, "Ohne Phosphor kein Leben!" It may be added that the book has, "Ohne Phosphor gar kein Leben!" but the expression, being an ellipsis, is decidedly weakened through the insertion of the *gar*.

The third section contains papers on a variety of very interesting subjects, most of which formed the occupation of the author during vacation rambles.

The author's system of chemical notation is full of glaring inconsistencies and ambiguities. The compound commonly written KO is designated by Prof. Frankland by Ko; the compound usually expressed by ZnO_2 is with the author also Zno, though here two dashes (") follow the little o. The substance, which analysis shows to be H_2SO_4 , is represented by SO_2HO_2 . It is inconceivable how Prof. Frankland can have induced himself to lay down the rule that a figure on the right side of a letter and

below its line shall at one time mean the number of atoms of the element which the symbol represents, and another time the number of certain molecules! Why in the latter case could the older method of placing the figures before the molecules not be retained by the author? As to the whole of this representation SO_2HO_2 , is it more than play? Prof. Frankland seems to treat chemical formulas as if they were algebraical quantities. He thinks he may, as long as the factors remain the same, put them into any order he likes. It is more than ten years since this system of notation was proposed. No one besides the originator has ever used it, not even his pupils, after leaving South Kensington. Why does he then persist in it, and thus make the study of his valuable scientific labours a burdensome task?

The Human Eye: its Optical Construction popularly Explained. By R. E. Dudgeon, M.D. (Hardwicke & Bogue.)

DR. DUDGEON has already made himself known to the public by his researches on vision under water, an interesting subject that has hitherto not received the attention it deserves. As the science of optics is somewhat abstruse to the public, and not always thoroughly mastered by the student of general medicine and surgery, the author has written this manual, which leads up to his own special theme, after recapitulating the optical mechanism of the human eye under normal conditions. The bold type and large diagrams ornamenting his pages are a relief to the student after wearily attempting to master the details of the same subject in manuals on general physiology. We can assure our readers that when they have read the earlier pages of Dr. Dudgeon's little work with attention, they will have acquired sufficient knowledge of optics to enable them to comprehend his views on subaqueous vision. But the accuracy of these theories must be left to the judgment of authorities in physical science.

Science Primers. Political Economy. By Prof. Stanley Jevons. (Macmillan & Co.)

THERE can be little doubt that this primer will accomplish its purpose by still further popularizing the teaching of political economy in boys' and girls' schools. It is terse and to the point; it avoids perforce the more difficult and controverted parts of the science, but it is for this reason the more, and not the less, suited to act as an introduction to the more elaborate treatises on economics. It is not to be inferred that it avoids difficulties by avoiding all subjects in which there is a difference of opinion. For instance, the majority of economists would probably not subscribe to Prof. Jevons's views on the cause of value, or think that he has made any substantial improvement in the elucidation of the subject contributed by De Quincey; and general readers will find a good deal of difficulty in joining with him in his unreserved condemnation of strikes as a weapon of industrial war. But notwithstanding a few cases, of which the above are examples, in which Prof. Jevons presents a rather one-sided view of certain controverted topics, the little book as a whole sails pleasantly along in calm water, and avoids the currents and undercurrents of contest and conflicting arguments. Occasionally Prof. Jevons's love of diagrams seems to run away with him, and he illustrates a perfectly simple statement by a figure which makes what was easy before no whit easier. Thus, a farmer who sells a cart, and with the purchase-money buys a plough, uses money as a medium of exchange. This statement, which is plain to the meanest understanding, is not rendered plainer by the diagram, p. 104.

Sale. Purchase.

Cart. Money. Plough.

One feature characteristic of the book is worthy of

a word of thanks. Prof. Jevons is careful to give the literal and derivative meaning of all the technical terms employed. Thus credit, he reminds his pupils, means belief; a man who gives credit, believes he shall be repaid. This good habit often vivifies a word that has been petrified by generations of use, during which its original meaning has been lost sight of.

The Silversmith's Handbook, containing full Instructions for the Alloying and Working of Silver. By George E. Gee. (Crosby Lockwood & Co.)

THE object of this treatise is to supply a work of reference for those engaged in the silver trade. The different modes of alloying and melting silver, its solders, the preparation of imitation alloys, methods of working, prevention of waste, finishing of the surface of the work—these and similar topics are fully discussed from a practical point of view. There is not much to attract the general reader, and there is evidence in some places of a want of scientific training. For instance, a table of melting points is given, from which it would appear that all the metals, except platinum, melt at temperatures below 3° Fahrenheit, the author being apparently under the impression that a decimal point is a merely ornamental feature, which may be inserted after the thousands figure as well as anywhere else. And we are told that silver loses between 1/11th and 3/22nds of its absolute weight when weighed in water, a statement which would make its specific gravity range between 11 and 7½, whereas this element actually ranges (as we are told on the preceding page) between 10·50 and 10·47. In the next edition we would recommend that the loss of weight in water be stated as 2/21ths. The descriptions of the various processes of manufacture seem to be clear and up to date; we, therefore, anticipate that the book will answer the end for which it was intended.

The Physical Geology and Geography of Ireland. By Edward Hull, M.A. F.R.S. (Stanford.)

Few men have had the same favourable opportunities for observing the Physical Geology of Ireland as the "Director of the Geological Survey of Ireland." Mr. Hull has availed himself of these, and the result is a work which may be received as a satisfactory guide to that country which was called by Dr. F. Roemer "The Land of Giant Stags and Giant Causeways." The examination, which has been carried out from the Cambrian beds of the Eastern Coast through the Silurian rocks, the Old Red Sandstone of the south-west, the Carboniferous Limestone, and the small but still interesting coal-fields, through the Permians, to the Triassic beds, the Chalk formation, and the tertiary strata, is satisfactory, so far as a general, and a somewhat rapid, description of the peculiarities of each can be so. As a guide to the amateur geologist this book is a pleasant and, as we have said, a satisfactory one. The true student, however, will require some work entering more into detail, and supplying a closer examination of the several phenomena which are brought under review, than, we think, this book will be found to afford him. We observe more than once in this work that Mr. Hull appears to make a merit of sketching "the succession of events" with "some what less of detail" than he has given in *Memoirs* and *Addresses* referred to. We believe this will be found to be a mistake. While we are directing attention to some of the defects of this volume, we cannot avoid referring to the sweeping assertion made in the Introduction that the grand developments of mountain and plain, of narrow gorge and rugged coast line, "all owe their existence to the great Sculptor WATER" (the capitals are the author's). Admitting the enormous power of water in its various forms in producing those features of the landscape which we now see, what is to be said respecting that "chapter in volcanic history," to which belongs especially the "Giant Causeways," and to which Mr. Hull has given a very interesting section of his work? The structure of the rocks, the formation

of the gravels, the valley, the tributaries, the volume, the arrival, a striking discussion, carbonic limestone from the been powerful give the districts is devoted to the be read teristic f useful, and it is a map of Ireland withstanding future events to say we cannot Physical our read

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of the great central plain, the cutting out of the river valleys, and the origin of lakes, form separate subjects of investigation. These are, we think, the most satisfactory chapters in this volume, their only fault being that the descriptions of the phenomena and the theoretical conclusions arrived at are dismissed somewhat hastily. As a striking example of this we would refer to the discussion on the influence of water containing carbonic acid in removing by solution *all* the limestone which has been certainly carried off from the central plain. That such influences have been powerfully in action no one can deny, but there must have been other causes no less powerful to produce the phenomena which now give their picturesque character to the several districts brought under consideration. Part III. is devoted to the consideration of the glaciation of Ireland, and this part will, we are sure, be read with great interest. The list of characteristic fossils which is appended will be found useful. The book is very nicely produced, and it contains a clear, though small, geological map of Ireland, which must be instructive. Notwithstanding the few points which may deserve future examination and correction, it is only fair to say that, after reading this work carefully, we cannot do otherwise than recommend 'The Physical Geology and Geography of Ireland' to our readers.

GEOGRAPHICAL NOTES.

Our readers are aware that two missionaries were lately murdered at the island of Ukerewe, having unfortunately got involved in another man's quarrel. There appears to have been no feeling against them, but much against an Arab with whom they had had dealings. One of the missionaries, the Rev. Mr. Wilson, is still at Uganda, and the Church Missionary Society are sending up four men, by the route of the Nile, to communicate with him, as, for the present, he is cut off from all communication with Zanzibar; however, from that side also additional men are advancing to the lake, and there will be henceforth a chain of missionary posts connecting the lake with Zanzibar. The route by the Nile has its advantages and disadvantages. The men have to proceed to Suez, thence to Suakin on the Red Sea in a steamer; thence a land journey to Khartum on the Upper Nile; thence to Gondokoro by steamer on the Nile, and a land journey on to the lake. It will occupy four months, and success depends a great deal on the favour of the Khedive and his local officers.

The cause of the death of the oxen employed by the Rev. Roger Price on the experimental wagon route from Saadani, on the east coast of Africa, towards Unyanyembi and Tanganyika, has been proved by Dr. Kirk to be the tsetse fly. The members of the missionary party were inclined to attribute the mortality of their cattle, which has caused such a serious delay in their operations, to overdriving and in nutritious pasture, but Dr. Kirk, suspecting the tsetse, requested Mr. Hore (the surveyor of the expedition) to collect and send him specimens of all the biting flies met with on the road, and the result has been to demonstrate the existence of this fatal insect in some abundance at two places at least on the road.

A second edition of Mr. Parker Gillmore's new work, 'The Great Thirst Land,' is now in the press and will be ready in a few days.

The German Reichstag having after all granted 5,000. to the German African Association, in spite of the adverse report of its Budget Committee, the proposed expedition, under the leadership of Herr Rohlf, will be able to start. That experienced explorer intends to traverse the eastern Sahara by way of the oases of Kufarrah and Wajanga, not hitherto visited by a European, and then to explore the watershed between the rivers Shari, Benue, and Ogowai. He will provide himself with carts having movable axes, and convertible into boats, and will be accompanied by an escort of twenty Europeans armed with needle-guns. Herr Schütte, another explorer of this

Association, arrived at Loando on December 10th. Dr. G. A. Fischer was last heard of from Zanzibar, where he has probably been joined by this time by Herr C. Denhardt, who left Hamburg in December last, taking with him a steam launch. Dr. Fischer has recently paid a visit to Witu. His report on the prospects of advancing through the Galla countries is far from favourable. The Somali have crossed the river Jub, driving the Gallas south to and beyond the rivers Tana and Ozi. The Masai, too, appear to be more daring in their attacks upon caravans than usual; for we learn from Dr. Hildebrandt, who has recently returned from Ukarbani, a country within a few days' march of the snow-clad Kenia, that two caravans, the one going north, the other west, in the direction of the Victoria Nyanza, have been totally destroyed by them. The Belgian expedition on the east coast has been reinforced by Dr. Dutrieux and Lieut. Wauthier, and will start for the Tanganyika in May. The Portuguese expedition left the coast on October 25th last, and has not since been heard of. A Baptist mission is to be established above the falls of the Congo, its members having left Liverpool in January last. Other missionary parties are pushing into the interior from the east coast, and to the united efforts of these explorers Africa must in the end yield up her secrets. We understand that the French Geographical Society has protested against the despatch of Catholic missionaries into central Africa, as being likely to interfere with the work undertaken by the International African Association.

The forthcoming number of Petermann's *Mittheilungen* contains an interesting account of the foundation of the Berlin Geographical Society, on the 18th of April, 1828. On that day fifty-three gentlemen interested in geographical studies gave a dinner in celebration of the jubilee of Captain Reyman, the curator of the Plankammer of the general staff, and there and then constituted themselves a Geographical Society. Amongst those present were Captain (now General) Baeyer, Prof. Berghaus, L. von Buch, A. von Chamisso, Prof. Ehrenberg, Prof. Ecke, A. von Humboldt, Zeune, and many others, whose fame is world wide. A similar society had been established by Zeune twenty years before, but did not survive the events of 1812-15.

Stanford's 'Stereographical Map of the British Isles,' scale 1: 730432, is all the more creditable to author and publisher, as works of this class do not as a rule meet in this country with the encouragement and appreciation to which they are entitled. Mr. Stanford has undertaken to produce a pictorial map, and he has fully succeeded. The hills of Scotland, of northern England, and of Wales stand forth in bold relief, the plains present themselves as monotonously shaded surfaces, and no knowledge of the 'art of map-reading' is required to enable any one standing before this picture to obtain a very fair notion of the physical configuration of the British Isles. The map will prove an object of use and ornament to every school-room and library.

The *Geographical Magazine* for May will contain a map of the recent explorations of the native surveyor called 'the Mullah' along the hitherto unknown portion of the Indus River, in the Panjkora valley and Chitral, on the north-west frontier of India. A map of Prejevalsky's route across the Tianshan to Lake Lob Nor will also appear in the same number.

SOCIETIES.

ASTRONOMICAL.—April 12.—Lord Lindsay, President, in the chair.—M. C. Flammarion and Mr. A. J. P. Shepherd were elected Fellows.—Capt. Abney read a paper 'On the Photography of the Red End of the Spectrum.' Photographs which he had taken were thrown upon the screen by means of the oxyhydrogen light. They showed that the plates, which were prepared in a manner which was not explained to the meeting, were sensitive to the red and ultra red rays of the

spectrum, while the yellow and orange light was entirely inactive. Enlarged portions of the photographs, showing groups of lines between A and B, were also thrown upon the screen. These were taken by means of a diffraction grating, and the lines were exquisitely sharp.—The Astronomer-Royal referred to a letter which he had received from M. Fizeau, the President of the French Academy, stating that a committee had been formed for the object of erecting a statue to the late M. Le Verrier, and requesting that he would make the matter known amongst astronomers in England. Subscriptions would be received by M. Fizeau, or the Secretaries of the French Academy.—Mr. Jenkins read a paper 'On the Luminous Spot visible upon Mercury in Transit.' After carefully comparing the observations of the Transits of Mercury which he had been able to collect, he came to the conclusion that the phenomena attending the May Transits, when Mercury is near to aphelion, differ from those attending the November Transits, when Mercury is near to perihelion. In the former instances the spot of light upon the disc of the planet seems to be nebulous, and situated a little south and preceding the centre of the planet. In the November Transits it appears as a bright point of light without any sensible diameter. In the May Transits also, according to Mr. Jenkins, the rings of light round the planet are dark and nebulous, while in the November Transits they are bright and sharply defined. Mr. Jenkins drew especial attention to these phenomena in view of the Transit of the 6th of May next.—The President drew attention to a large oil painting by a German artist, which was exhibited in the room. It represented sunset upon a Lunar crater, with the Earth shining as a three-quarter Moon, relieving the intense blackness of the solar shadows.

ROYAL SOCIETY OF LITERATURE.—April 24.—

Dr. C. M. Ingleby and J. Haynes, Esq., successively in the chair.—The following gentlemen were elected Council and officers for 1878-9: President, H.R.H. the Prince Leopold; Vice-Presidents, the Duke of Devonshire, Very Rev. the Dean of Westminster, Major-Gen. Sir H. C. Rawlinson, Sir P. de Colquhoun, Sir C. Nicholson, Bart, Lieut.-Gen. Sir C. Dickson, Rev. C. Babington, C. Clark, and Dr. C. M. Ingleby; Council, W. A. T. Amherst, W. de Gray Birch, J. W. Bone, E. W. Brabrook, C. H. E. Carmichael, Rev. Dr. Dicksee, C. Goolden, J. Haynes, E. G. Highton, Dr. W. Knighton, C. H. Long, R. H. Major, G. W. Moon, J. E. Price, W. S. W. Vaux, and H. W. Willoughby; Treasurer, C. Clark; Auditors, T. W. Baylis and H. Jeula; Hon. Librarian, W. de Gray Birch; Secretary, W. S. W. Vaux; Foreign Secretary, C. Goolden.

NUMISMATIC.—April 18.—W. S. W. Vaux, Esq., V.P., in the chair.—M. F. Lenormant, Dr. F. Kenner, and Prof. J. G. Stickel were elected Honorary Members.—Mr. R. A. Hoblyn exhibited a complete set of the coins struck in 1828 by Mr. M. Young from original dies obtained by him from a member of the Roettier family, in the possession of which they had been since the end of the seventeenth century. The coins in question consisted of a pattern for a piece of sixty shillings, Scottish, of James the Second; a pattern for a piece of sixty shillings of James the Eighth; a pattern for a shilling or guinea of James the Taird; a pattern, probably for a quarter dollar, Scottish, of James the Eighth; a piece in tin of James the Second, struck for the American plantations; and an electrotype of a pattern for an English crown of James the Third, the original of which is in the British Museum.—Mr. C. F. Keary, M.A., read a paper 'On the Coinage of the Vandals' who, with the Ostrogoths, were the earliest among the barbarian invaders of Roman territory to strike money bearing the name and title of the barbarian ruler.

STATISTICAL.—April 16.—Mr. G. J. Shaw Levere, M.P., President, in the chair.—The following gentlemen were elected Fellows: Right Hon.

H. Law, P. Phipps, H. B. Muir, Dr. J. Lawrence-Hamilton, Sir C. H. Mills, Bart., R. A. Manuel, C. H. Meldon, Right Hon. the Earl of Northbrook, Sir A. Lusk, Bart., J. S. Nicholson, S. G. Glanville, Right Hon. the Earl of Dunraven, Capt. J. C. R. Colomb, Right Hon. the Lord O'Hagan, E. J. Watherston, and A. F. Anderson.—Mr. Hyde Clarke read a paper 'On the Debts of Sovereign and Quasi-Sovereign States,' in which he gave a history of the funded markets of Amsterdam, Antwerp, London, and Paris, and of the advantage which London possesses as the international money market. He traced the growth of foreign loan operations in London from 1794. Several tables showed the details of the loans raised and the estimates of default and loss. On the whole, he considered that profits had resulted from the operations, which brought in business to the country, and that the total loss after realization would not be material. He dwelt on the losses which had been inflicted on individuals by fraudulent loans. In the latter part he considered the exemptions from legal process allowed to various semi-civilized communities, and proposed a remedy. A section was also devoted to cases from Russian and Continental history, illustrative of the allocation of State debts to divided sections of territory.—The paper was discussed afterwards by Messrs. Guedalla, W. Newmarch, L. L. Cohen, W. M'Kewan, R. Giffen, and the President.

ZOOLOGICAL.—April 16.—E. W. H. Holdsworth, Esq., in the chair.—Mr. Slater exhibited and made some remarks on a typical specimen of the new Fox lately described by Mr. Blandford as *Vulpes canus*, from Baluchistan.—Letters and communications were read by Prof. Westwood on the Uranidae, a family of Lepidopterous insects, with a synopsis of the family and a monograph of one of the genera, Coronidia. These insects were remarkable for their extreme beauty and the difficulty which had attended their systematic classification. Their relations with other groups of Lepidopterous insects were discussed at considerable length, and their nearest affinities were shown to be with certain other moths belonging to the great division of the Bombyces, whilst their connexion with the Hesperiæ butterflies, the Pseudo-sphingiæ, Erebidoæ Noctæ and Ourapterygeæ Geometræ was disproved by their general structure, the venation of their wings, and their transformations. A synopsis of the species of all the genera was given, and a complete monograph with figures of the genus Coronidia,—by Mr. Gwyn Jeffreys, the first part of his work on the Mollusca procured in the expeditions of H.M.'s steamships Lightning and Porcupine; the Brachiopods formed the subject of the present paper,—by Mr. G. E. Loder, on a mounted head of the Rocky Mountain Bison,—from the Marquis of Tweeddale, the eighth of his contributions to the ornithology of the Philippines, giving an account of some Luzon Birds in the Museum at Darmstadt, which had been sent to him for examination by Prof. Koch of that place,—from Dr. O. Finsch on a new species of Finch from the Feejee Islands, which he proposed to name *Amblynura Kleinschmidtii*, after Mr. Kleinschmidt, by whom it had been found in the interior of Viti-Levu,—by Dr. M. Watson on the generative organs of the male spotted Hyena (*Hyena crocuta*), and a detailed comparison of them with those of the female of the same animal,—by Messrs. Slater and Salvin, on the collection of Birds made during the voyage of H.M.S. Challenger at the Island of Juan Fernandez, at various points along the coast of Patagonia and at the Falkland Islands, and on three new species of Birds from Ecuador, proposed to be called *Buarreron leucopus*, *Neomorphus radiolosus*, and *Aramides calopterus*.

CHEMICAL.—April 18.—W. Crookes, Esq., in the chair.—The following papers were read: 'On Terpin and Terpinol,' by Dr. Tilden. The author prepared crystallized terpin, $C_{10}H_{16}O_2$, by Wigg's process, and obtained the same compound from American and French turpentine, but did

not procure any crystalline substance from the terpenes of the orange group. By the action of dilute hydrochloric acid on terpin, an oily body, terpinol, boiling at 205–215°, was obtained, having the formula $C_{10}H_{16}O$. By the action of dry hydrochloric acid on terpinol a dihydrochloride was prepared. The author believes that in the preparation of terpin by the ordinary process terpinol is formed at a certain stage of the reaction. By acting on terpin with dilute sulphuric acid a hydrocarbon, $C_{10}H_{16}$, boiling at 176–178°, sp. gr. 8526, was obtained. It is optically inactive, and gives no crystalline deposit with hydrochloric acid, and no crystalline nitroso compound. The author proposes to call it terpinylene.—'On the Poisonous Principle of *Urechites suberecta*' by Mr. J. J. Bowrey. This plant grows wild in Jamaica. It has dark-green leaves and large, bright yellow flowers. It is locally called "nightshade." It is known to be very poisonous. The author has extracted from the fresh leaves of the plant, by the use of alcohol, water, and a temperature not exceeding 38° C., a white crystalline body, urechitin, $C_{20}H_{34}O_8$, to the presence of which the plant owes its poisonous properties. It is very soluble in hot alcohol, chloroform, and glacial acetic acid, almost insoluble in water and dilute spirit. It is intensely bitter and poisonous; it gives with strong sulphuric acid a characteristic cold reaction: the liquid passing from yellow through red to purple. A trace of nitric acid increases the rapidity of the colour changes. If the leaves are dried at 100°, urechitin is obtained, either crystalline or amorphous. This substance resembles urechitin in its chemical and toxic properties. Both substances are glucosides.—'On the Temperature at which some of the Alkaloids, &c., Sublime, as determined by an Improved Method,' by Mr. A. W. Blyth. The author has determined the melting and subliming points of many active vegetable principles, and classed them in regard to their behaviour to heat for practical purposes. He has also devised a new method for determining the subliming points; it consists essentially in placing the substance on a thin cover-glass floating on a bath of mercury, and examining a second cover-glass placed over the substance from time to time with a 4-inch objective, the mercury being gradually heated.

METEOROLOGICAL.—April 17.—Mr. C. Greaves, President, in the chair.—M. M. Davy, Capt. N. Hoffmeyer, Prof. D. Ragone, and Dr. A. Wojciechoff were elected Honorary Members.—The discussion on Waterspouts and Globular Lightning, which was adjourned from the last meeting, was resumed and concluded.—The following papers were read: 'On the Application of Harmonic Analysis to the Reduction of Meteorological Observations and the general Methods of Meteorology,' by the Hon. R. Abercromby. The meaning of harmonic analysis is first shown, in reference to average barometric pressure, by tracing the geometrical and physical significance of every step from the barogram till the tabulated results are combined, a harmonic series. It is then shown that, whether we regard this series simply as an algebraic embodiment of a fact, or as a series of harmonic components, as suggested by Sir W. Thomson, it is simply a method of averages, and our estimate of its value must depend upon an estimate of the use of averages at all in meteorology. It is then pointed out where averages are useful, and their failure to make meteorology an exact science is traced to three causes,—1, that the process of averaging eliminates the variable effects of cyclones and anticyclones, on which all weather from day to day depends, and on this are based some general remarks on the use of synoptic charts, not only in explaining and forecasting weather, but in attacking such problems as the influence of changes of the distribution of land and water on climate and the cyclic recurrence of rain or cold; 2, that deductions from averages only give the facts, and not the causes of any periodic phenomena,—the position of diurnal and other periodic variations in the general scheme of

meteorology is then pointed out, and it is shown that their causes can only be discovered by careful study of meteorograms from day to day; 3, that in taking averages, phenomena are often classed as identical, which have really only one common property, for instance, rain in this country is associated with at least three different conditions of atmospheric disturbance, and it is necessary to discriminate between these kinds before meteorology can be an exact science.—'On some Peculiarities in the Migration of Birds in the Autumn and Winter of 1877–78,' by Mr. J. Cordeaux.—Mr. Symons gave a verbal description of the recent heavy fall of rain on April 10th and 11th, the greatest amount known to have been registered being 4'6 in. at Haverstock Hill.

ANTHROPOLOGICAL.—April 9.—J. Evans, Esq., President, in the chair.—Dr. A. Thomson and Dr. S. Evans were admitted Members.—Mr. W. M. Flinders Petrie read a paper 'On Inductive Metrology,' the purpose of which, as explained by him, is to deduce the units of measure employed by ancient peoples from the dimensions of existing remains. Where units derived from several different buildings coincide a high probability of the accuracy of the resulting unit is obtained. This principle has been tested by application to the monuments existing among the peoples of the Mediterranean. Mr. Petrie had also applied it to the earthworks of this country. At Hill Deveron he had obtained a unit of 691 inches. At Steeple Langford a unit had been derived which varied only five inches. Near Orcheston is an earthwork forming a perfect ellipse. From this Mr. Petrie argued a considerable knowledge of mensuration on the part of the flint workers by whom it had been constructed. He urged the necessity of accurate measurement on the part of observers.—Dr. E. B. Tyler read a paper 'On the Game of Patolli in Ancient Mexico, and its probable Asiatic Origin.' The game is a combination of dice and draughts. It was similar to a game called Putchesi, in use in India, played by throwing cowries on to a board divided into squares of a certain pattern. So devoted are the natives to this game that a story is told of a provincial governor who habitually won back his servants' wages from them at it, and thus got served for nothing.

MEETINGS FOR THE ENSUING WEEK.

Mon. Institute of Actuaries, 7.—Institute of Actuaries' Life Tables, Prof. Pell.

Tues. Royal Institution, 3.—Some Points in Vegetable Morphology, Mr. W. T. Thiselton Dyer.

— Anthropological, 4.—Composite Portraits, made by combining those of various Persons into a Single Resin Figure, Mr. F. Galton; 'Origin of the Classificatory System of Relationships used among Primitive People,' Mr. C. S. Wake; 'Devil's Arrows,' Mr. A. L. Lewis.

—C. Engineers, 8.—The Ravi, the Alexandra, and the Jhelum; Bridges, P. N. E. Railway, Messrs. Maini, Lambert, and Aver.

—Society of Arts, 8.—Progress of Agriculture and Stock Farming in the Colony of Natal, Dr. P. C. Sutherland.

Wed. Royal Institution, 2.—Annual Meeting.

—Society of Arts, 8.—Report on London Construction demanded by sanitary science, Mr. J. Baldwin.

Microscopical, 8.—New British Cheyletiæ, Mr. A. D. Michael.

Thurs. Royal Institution, 3.—'Colour,' Lord Rayleigh.

Chemical, 8.—'Chemical Aspects of Vegetable Physiology,' Mr. F. S. Dainton.

Fri. Society of Arts, 8.—Telegraph Routes between England and India, Major Bateman-Chapman.

—Royal Institution, 9.—Polarized Light: a Nocturne in Black and Yellow, Mr. W. Spottiswoode.

Sat. Royal Institution, 3.—Richard Steele, Prof. H. Morley.

Science Gossip.

A COURSE of lectures upon astronomical photography will be delivered in the theatre of Gresham College, at six o'clock P.M., on the evenings of April 30, May 1, 2, 3, by Mr. Ledger, the Gresham Professor of Astronomy.

THE Royal Cornwall Polytechnic Society announce that their Annual Exhibition will be held at Falmouth this year on Tuesday, August the 27th, and the following days.

The Times announces the death of Dr. James Booth, the well-known mathematician.

It is worthy of note that the Chinese are themselves about to work a coal-field. The superstitions which have up to the present time prevented the exploration of one of the largest coal-producing countries in the world have been overcome. A mandarin has permission to form a company to work for coal at about 120 miles west of Cheefoo,

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and to introduce all modern scientific appliances, and to make a tramway to the sea.

In the *Archives Néerlandaises des Sciences* (Tome XII., Livraison 4^{me}), Prof. J. W. Moll has an important paper, 'Researches on the Origin of the Carbon of Plants,' in which he appears to prove that an excess of carbonic acid supplied to any part of a plant does not accelerate the formation of starch, which takes place only under the normal condition of the atmosphere.

FINE ARTS

INSTITUTE OF PAINTERS IN WATER-COLOURS.—The FORTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Six.—Admission, 1s.; Catalogue, 6d. H. F. PHILLIPS, Sec.

SOCIETY OF BRITISH ARTISTS, 9, Conduit Street, Regent Street.—The FIFTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Six.—Admission, 1s.; Catalogue, 6d. THOS. ROBERTS, Sec.

GROSVENOR GALLERY.—SUMMER EXHIBITION, OPEN MAY 1st.—Admission, 1s.

THE SUFFOLK STREET GALLERIES.—GRAND EXHIBITION OF PICTURES BY OLD MASTERS AND DECEASED BRITISH ARTISTS, including the Norwich School, and 300 PORTRAITS.—Daily, from Nine A.M. till Six P.M. Admission, 1s.

BUDDLEY GALLERY, Egyptian Hall, Piccadilly.—General Exhibition of Water-Colour Drawings.—The FOURTEENTH ANNUAL EXHIBITION IS OPEN DAILY, from Ten till Six.—Admission, 1s.; Catalogue, 6d.; Pictorial Notes, 1s. ROBERT F. McNAIR, Sec.

FOURTEENTH ANNUAL EXHIBITION OF CABINET PICTURES BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN at Thomas McLean's Gallery, 7, Haymarket.—Admission, including Catalogue, 1s.

NOW OPEN.—MESSRS. GOUFFE & COMPANY'S ANNUAL EXHIBITION OF BRITISH AND FOREIGN PICTURES, containing Examples by the leading Artists of the French, Spanish, Italian, and Dutch Schools, at their Fine-Art Galleries, 22, Bedford Street, Covent Garden.—Admission, 1s., including Catalogue.

DORE'S GREAT WORKS.—'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRETORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 33 by 21 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORE GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

The Four Ministers round the Wrekin: Buildings, Haughmond, Lilleshall, and Wenlock. Illustrated. By M. E. C. Walcott. (Shrewsbury, Oditt & Naunton; London, Simpkin & Co.)—The learned Precentor of Chichester has a reputation for possessing inexhaustible lore of a curious kind, and he is in the habit of diffusing it among mankind in a fashion of his own. The student perishes of ignorance amid abundance of knowledge supplied indeed, but undigested and crude. The book before us exhibits these characteristics in a less degree than usual; it comprises a vast number of details concerning the ancient buildings in question, but they are devoid of life, and suit the antiquary who cares for mere facts, or the student who can give life to those facts by means of his own inner consciousness. The buildings Mr. Walcott has thus illustrated are among the most interesting of their class in the West Midland counties, and their histories will reward local historians and architects. The drawings are generally good as architectural examples.

The Portfolio: an Artistic Periodical. (Seeley & Co.)—The last published annual volume of a deservedly popular magazine comprises a limited number of essays, criticisms, and expositions, which are neither essays nor criticisms of the illustrations. With the etched illustrations are a considerable proportion of reproductions, for which the heliogravure process has been employed. The latter are generally fac-similes of ancient engravings and etchings by old masters of a rather narrowly bounded class, the poetical and somewhat hysterical artists of the Italian renaissance, whose affectations and whims, to say nothing of technical defects, are often accepted by adorers with a simple faith that produces all the effects of sound criticism on the minds of amateurs whose refinement is greater than their knowledge, a charm which is essentially feminine in its nature appeals to the sympathies of *dilettante* who never have a word to say for the Elgin marbles. The quasi-popularity of these ancient designers seems to be a fashion caused by the genius of Mr. Burne Jones. This volume is remarkable for the contrast it affords between the not wholly satisfactory

character of the etchings, which are not equal to the examples of the same kind which appeared in former volumes of the *Portfolio*, and the wonderful merit and fidelity of the reproductions in heliogravure, some of which, as the 'Primo Mobile,' a well-known *tarot* of that series, which is, not happily, attributed to Mantegna, and to whose work it has but the crudest and least significant resemblances. The defect of the volume as a literary production designed for the drawing-room table is in the inequality of its contents, some of the papers being excellent, while others are the reverse. What may be called the staple of the volume is a series of essays on Albert Dürer and his followers, papers of extremely comprehensive character by Mr. S. Colvin. These and some other papers are acceptable, but the publication, though marked by taste and graceful leanings, lacks solidity.

A FORGOTTEN HERMITAGE.

IN Fosbroke's chapter on "Hermits" in his 'British Monachism,' it is stated, on the authority of Smythe's *Berkeley MS. f. 357*, that "21 Ed. III. Thomas Lord Berkeley founded an Hermitage at Bedminster, near Bristol, and placed one John Markes therein for life, so that Hermitages passed under the advowson form" (p. 504, 4to. ed.). It has escaped the notice of writers on Bristol history, that the eremite's cell here spoken of still exists entire and unaltered, a fact with which Fosbroke himself was evidently unacquainted. Opposite the western end of Redcliff Church, which stands within the old Berkeley Manor of Bedminster, is a narrow avenue turning off from the main thoroughfare towards an enclosure, that, according to the date over the entrance, was in 1656 set apart as the Quakers' burial-ground, and has ever since been secured from public intrusion. The southern boundary of this ground is formed by the red sandstone cliff that gives name to the locality, which here rises about twenty feet above the green turf, and presents nearly the appearance that it did centuries ago. Scooped out of the base of the cliff is the actual hermitage of the Lord of Berkeley's bedesmen, whose biography, if ever written, has perished. The cell is entered by a fourteenth-century pointed arch, chamfered on the outer edge. The interior is a rough cube of about eight feet in each dimension, and there are two rather rudely cut sedilia with round heads in the left hand wall of the chamber. Notwithstanding some disadvantageous surroundings, the oratory presents on the whole much of the appearance of the typical cell of a mediæval recluse, the weather-beaten rock with its overhanging shrubs giving character to the scene. William Wycreste (c. 1480) in his 'Itinerarium,' p. 274, speaks thus of its situation. "Heremitagium est scitum in occidentali parte ecclesiae Sancti Johannis super aquam Avene, in rubeo clivo super aquam Avone, anglie Avyn." The Avon flows close by, and the church of St. John here mentioned was part of the hospital of that name, which was the abode of Henry the Sixth and Margaret of Anjou on their visit to Bristol, in 1446. No remains of this religious house exist, but of its site there is no dispute, which is moreover commemorated by Jones's Lane, the avenue that leads to the spot,—"Jones" being an acknowledged corruption of John or St. John. It is strange that local archaeologists should not have connected this interesting mediæval relic—the hermitage in question—with the statements of William Wycreste and Fosbroke, or at least have known of the existence of the cell. Its out-of-the-way and jealously secluded situation chiefly explains its being lost to sight and forgotten. No doubt many visitors to the noble church of St. Mary Redcliff will henceforth include it in their programme. I may add that a reference to the original MS. gives "Sparkes" instead of "Marks" as the name of the hermit.

J. T.

Fine-Art Gossip.

MR. HOLMAN HUNT, whose return for a short time to England we have already mentioned, has brought with him the large and important picture of which we have more than once spoken as having occupied him during a considerable period both before and since his last stay in this country more than two years back. The subject of this work is 'The Flight into Egypt'; its treatment comprises a novel and striking idea, such as might be expected from the painter of the 'Scapegoat,' which we take to be one of the most original pictures of the age. 'The Flight into Egypt' is now so far advanced towards completion that Mr. Hunt hopes to be able to finish the work before returning to Jerusalem, which he intends doing in less than two months. Before long we shall describe the new painting at length.

In consequence of the illness of Sir Francis Grant, Sir John Gilbert will take the chair at the annual dinner of the Royal Academy.

H.R.H. PRINCESS LOUISE has become an honorary member of the Society of Painters in Water-Colours.

THE General Meeting of the members of the Art-Union of London will be held in the Lyceum Theatre, on Tuesday next.

MR. SEVERN, who is in his eighty-fifth year, has quite recovered from his recent attack.

We hear from Paris that about half the pictures are now hung at the International Exhibition, but that the galleries in the Trocadéro Palace are still empty. The picture rooms in the main building are low and small, but well lighted on the French system, with a screen between the spectator and the light. The English section is coloured a rich brown. The other foreign sections have kept the red selected for the French. Of the ordinary departments, outside the Fine Arts division (which is separated from the rest of the building by an open space intended to prevent danger from fire, but likely greatly to inconvenience visitors in wet weather), the most advanced is the Japanese, which contains the finest collection of modern Japanese bronzes and porcelain that has ever left the shores of the kingdom of the Rising Sun. The lacquer work is, on the other hand, perhaps not quite equal to that shown at Philadelphia. The work in mixed metals, in which ornament of gold, silver, copper, &c., is used on a background composed of mixed silver and iron, is likely to attract attention. The Exhibition building is well adapted to the purposes it is intended to serve, but is wholly wanting in architectural beauty.

The first volume of the new edition of Vasari has appeared. It is to fill eight volumes; two will be published each year.

SIR HENRY THOMPSON has printed a catalogue of his collection of blue and white Nankin porcelain, with etchings by himself and Mr. Whistler, and he has consented to allow a limited number to be offered for sale to amateurs by Messrs. Ellis & White. His collection is now on view at 395, Oxford Street.

THE Liverpool Art Club have lately had on exhibition a collection of wood engravings, commencing at the earliest period of the art and extending down to the time of the Bewick school. The catalogue, with an excellent introductory notice, has been compiled by Mr. John Newton. Special exhibitions of this character must be of great value as a means of Art education.

MESSRS. COLNAGHI & CO. have lately published an engraving by Mr. S. Cousins, from a picture by H. Howard, R.A., called 'A Message from the Sea.' It represents a child kneeling by the sea-shore, holding a shell to his ear. The engraving is carefully and delicately executed, and is too good for the subject, which is trivial to the last degree. The same firm also publish an engraving by Mr. F. Holl, from Romney's portrait of 'Lady Hamilton reading an Account of Nelson's Victories.' The painting was only a sketch, but a brilliant one, of a very pretty woman. It has been carried out

in appropriate style by Mr. Holl, who has lost none of the spirit of the original.

We have received from Messrs. Deighton & Danthorne an etching by V. Lhuillier of Mr. J. W. Nicol's painting, 'When a Man's single, he lives at his ease'; from Mr. A. Lucas two etchings by Dr. Evershed of studies of Deal luggers; and from Messrs. Kerr & Richardson, Glasgow, a portrait of Burns, etched by A. Lalauze. M. Lhuillier's etching is a forcible piece of work, rendering with good effect the light and shade of the picture. Dr. Evershed's studies are thoroughly artistic, sound in drawing, though somewhat dry; the same faculty brought to bear on more important subjects ought to produce good results. The etching of the so-called Burns portrait, for its history is too apocryphal for credence, is careful, though commonplace. Comparing this with Mr. W. B. Scott's admirable engraving of the portrait by Nasmyth at Auchindrane, we cannot help coming to the conclusion that the miniature, with its blue eyes, must have been copied from an engraving. It will be noted two of these etchings are by foreign artists of English pictures. Have the native needle and dry point lost their cunning, or do our young artists scorn the delights and profits of this branch of Art?

A CORRESPONDENT asks:—"Would it not be a graceful recognition of the magnificent gift of the late Mr. Wynn Ellis to the National Gallery if a portrait—say a medallion in marble—of the donor was placed in the room containing his collection?"

AN EXHIBITOR at the Paris Universal Exhibition writes to say:—"I am in receipt of a communication from the Commission stating that I am entitled to a season ticket, and that the system adopted has been that of photography, concluding with a demand for a couple of *cartes de visite*. Therefore, any one whose *cartes de visite* have run out must expend half-a-guinea for his two or three admissions, costing so many francs. The scheme looks like a gigantic *charge*, perpetrated by some *farceur* on the Commission for the benefit of the photographers. There would be some reason in the proposal if among the contributors there was likely to be a considerable contingent from the criminal classes, but, as it may be presumed the exhibitors will be mainly honest artists and manufacturers, this very needless proceeding, with its unpleasant suggestion of suspicion, might as well be avoided, and contributors be presented with an admission card as at other Exhibitions."

THE LOUVRE has purchased, for the sum of 28,000 f., the magnificent torso of a Venus lately discovered at Vienne, in Dauphiné.

THE DEATH is announced of Mr. Andrew Jervise, a prominent member of the Antiquarian Society of Scotland. He was the author of the 'Land of the Lindsays,' 'Epitaphs and Inscriptions from Burial-grounds in the North-east of Scotland,' &c. Mr. Jervise was born in Brechin, to which town he has left a portion of his property to be spent in the development of educational pursuits.

MUSIC

MUSICAL UNION.—The Duke of Edinburgh, President.—M. SICK, Violinist, and DE BERIOT (fils de Mailhac), Pianist, first time in England, with Wiener, Holländer, Lassere, Breitner, Duvernoy, Jäell, and Auer, expressly engaged. FIRST MATINÉE, TUESDAY, May 7th.—Subscription, Two Guineas for the Eight Matinées, ending July 9th. Analytical Programmes gratis. Nominations to be sent to Prof. ELLA, 9, Victoria Square, S.W.

HER MAJESTY'S THEATRE.

PASSION-WEEK, so far as regards the Italian Opera-houses, might just as well be observed and the two theatres closed, for not only do many religious people abstain from attending, but a large proportion of the inhabitants of the metropolis are away in the country or the Continent. It is, of course, the subscribers, be they speculators or personal holders of boxes or stalls, who have to submit to such Lenten entertainment as the Impresarios provide. Much to the credit of Mr. Mapleton, however, he has proved an honour-

able exception to the practice of bringing before the public incompetent artists during his opening representations, and if the cast of the 'Sonambula,' on the 20th inst., so far as the tenor and baritone-bass were concerned, was not of the first order, it is rarely indeed that such an accomplished and experienced artiste as Mdlle. Marimon has been present to inaugurate a season. As Amina her *bravura* singing cannot be surpassed, and perhaps her extraordinary agility in florid passages may have tempted her to hazard more daring flights than usual last Saturday in the *aria d'entra*, 'Care compagne,' and in the *rondo finale*, 'Ah, non giunge,' for she was not always so precise as usual in the scales, and the quality of the middle and lower notes was somewhat muffled. But not the less is she a truly great vocalist, one who can claim rank in the category of such singers as a Persiani or a Sontag. Astounding as is her vocal volubility, she proved that her sensibility was acute when accused of infidelity; her despair was touching, for it was not the display of mere mechanical drilling; and again, in the *adagio*, 'Ah, non credea,' of the faded flowers, the pathos was affecting, and her marked success in the *aria cantabile* is an incentive to rely more on the composer's text—one of unceasing melodious inspiration—rather than to seek to embellish it with a display of dexterity, which, however wondrous, will not reach the heart. Signor Bettini, an excellent musician, with good taste and much feeling, was Elvino; but his physical powers are limited. Signor Del Puente, as Count Rodolfo, lacked refinement in his singing, and the 'Vi ravviso' from him is not the captivating *cavatina* that has been heard from his predecessors. Two subordinate parts, Teresa, the mother of Amina (Madame De Meric Lablache), and Lisa, the jealous and spiteful rival (Mdlle. Bauermeister), were more than usually well sustained; the by-play of the last-mentioned artist was admirable. The meagre instrumentation in the accompaniments made no special call on the skill of the phalanx of fine instrumentalists forming Sir Michael Costa's orchestra. The choral singing in the Phantom Chorus claims recognition for the observance of the *pianos* and *pianissimos*.

Last Tuesday night the band and chorus were subjected to the severest test in the superb score of Mozart's 'Flauto Magico,' an opera which requires the entire strength of any opera-house to provide adequate representatives of the principal parts, as the abilities of no less than seven sopranos, two contraltos, four tenors, one baritone, and four basses are tested in the vocal parts, whether solos or concerted pieces. The singers on the 23rd were Mdlle. Valleria (Pamina), Mdlle. Marimon (the Queen of Night), Mdlle. Bauermeister (Papagena), Mdlles. Robiati and Clinton and Madame De Meric Lablache (I Tre Genji), Mdlles. Collini, Parodi, and Filomona (Le Tre Damigelle), Signor Bettini (Tamino), Signor Del Puente (Papagena), Signor Foli (Sarastro), Signor Rinaldi (Monostatos), Mr. Thomas and Signor Francesco (Due Uomini Armati), Signori Grazzi, Corelli, and Fallar (Oratori and Sacerdote). The above list is an illustration of the cosmopolitan casts of Italian opera at the present period; the mixture of Italian, Spanish, Belgian, American, English, Irish, and German artists is not of a nature to secure the purest accent of the sweet Tuscan; in some instances it might be Japanese or Chinese.

Taken singly, much stronger casts have been heard in this country of particular characters, but rarely has there been a finer *ensemble* achieved, owing mainly to the exquisite playing of the priceless overture and of the picturesque accompaniments, and to the general steadiness of the choral singing. Nothing could be finer or more imposing than the March, air of Sarastro, with chorus, 'Possenti Numi,' opening the second act, a matchless number of the score. The trios by the respective ladies, the quintets, &c., were very carefully and conscientiously sung,—in fact, the important element of a well-balanced performance, by having the respective singers perfect, at all

events, in their parts, was artistically attained. At the same time, there were three omissions in the score, namely, the duettino, No. 10, the quintet, 'Dove, ahime,' No. 11, and the quintet, 'Zitto, zitto,' preceding the final chorus. Coming to the principals, the compass of Mdlle. Marimon's voice and her exact command of the scales have rendered her Queen of Night a very superior assumption. Mdlle. Valleria, who was more of a showy singer than one having dramatic feeling, has much improved, and her Pamina was sympathetic, and the Papagena of Mdlle. Bauermeister could scarcely be better. Signor Foli's fine voice told impressively, but the Tamino of Signor Bettini lacked charm. The comic characters by Signori Rinaldi and Del Puente were fairly humorous, especially that of the tenor; unfortunately for the baritone, the remembrance of Ronconi's Papagena is still vivid.

In next week's *Athenæum* notice will be given of the revival of Meyerbeer's 'Dinorah,' with Mdlle. Marimon in the title-part, and with the *début* of Fräulein Tremel, from the Imperial Opera-house in Vienna, in the contralto music, the lady appearing as Mdlle. Tremelli. Signor Rota will enact Hoel. This evening (Saturday) Mdlle. (Miss) Minnie Hauk, the American *prima donna*, from Vienna, Berlin, &c., will return to this country after an absence of some years, and will appear in the 'Traviata.'

ROYAL ITALIAN OPERA.

AFTER two performances of Donizetti's 'Favorita,' with Signora Scalchi, Señor Gayarre, and Signori Graziani and Bagaglioni in the cast, the same as last season, a Mdlle. Bertelli appeared as Leonora in Signor Verdi's 'Trovatore,' and was announced for Thursday to enact Agata in Weber's 'Der Freischütz.' As this is the same artist who recently was a member of Mr. Mapleton's travelling operatic troupe under the name of Mdlle. Pietri, and the *tremolo* of whose voice was so strongly marked, it is quite unnecessary to refer specially to her performances at Covent Garden, to which theatre she can be of little use, until the radical defect of the organ is modified or cured. There is some promise about the new Amina, Mdlle. Sarda, who made her *début* last Tuesday night. The young lady has had some operatic experience at Malta, a town which seems to be specially selected to try novices. What she has to cure is defective intonation, what she has to acquire is dramatic power, and what she has to master is the initiatory *sol-fa* exercises. Whether her good qualities will be improved and her faults remedied here remains to be seen; but at all events the subscribers of Covent Garden are justified in complaining of the Royal Italian Opera-house being converted into an academy. The return of Mdlle. Albani is promised for next Tuesday in 'Lucia,' and in 'Faust' for the 2nd of May; and Madame Adelina Patti will soon follow, as her name is announced for some Crystal Palace operatic concerts next month.

MR. ELLIS'S 'PRONUNCIATION FOR SINGERS.'

In a very favourable notice of my book in the *Athenæum* for the 20th of April, p. 516, the reviewer says:—"There is no word about the Welsh sound of the same double letters (ll), which is like the Spanish, but with some little difference." The reviewer has overlooked p. 73, col. 2, where the sound is fully explained, and a quotation given from old Salisbury, 1567, to show that it was in his time also unilateral. The symbol for it, 'll', is in its proper place in the table on p. 17. The reviewer adds,—"There are one or two other Welsh sounds which might have been referred to, more especially as the Welsh people are musical and eager for knowledge, and will probably welcome the book, considering the house from which it is issued." There is only one other Welsh sound which does not occur in the languages I treat of, and that is Welsh *u*, and occasionally *y*. I considered it sufficient to make a passing allusion to this sound, p. 29, col. 1, under *i*. Its exact determination has been the subject of a

good deal of perfect success though it is one of the other one's reviewer gentle one is in a peculiar nature and the wish was written, that the review few" and c. THE Good have not been Crystal and also of comic also in diminu- singers is years, when one filled with audience persons. Reduced to disappointment and, moreover, surprising, Sydenham South Kent that there enor, to do and A. Stern vocalists, w Royal Albu Holiday C under of artists were Abel, J. Madame A. Maybrick, can bass, Singers at t Alexandra Harpe, and Mr. T. in the progr artists gen United rym when a nati anticipatin at this v a fallin ments. A WORL Memorial Romanc much, we Crystal Pa under the instrumental No. 1, in Mr. C. is piano; however, proportion of the M. includes MM. Ric disciples playing students' Langham Franklin principal At the st, of Massene 'Ma Le Roj illustrati

good deal of observation on my part, but without perfect success. The Welsh *r'h* I did not consider necessary to distinguish from my *r'h*, p. 76, col. 2, though it is often different. For these and numerous other omissions and curtailments, which the reviewer gently touches on, but of which, perhaps, no one is more fully aware than myself, the peculiar nature of the audience I was addressing, and the wishes of Mr. Curwen, for whom the book was written, must be my excuse. I am only glad that the reviewer looks upon its "defects" as "few" and comparatively "unimportant."

ALEXANDER J. ELLIS.

Musical Gossip.

THE Good Friday and Easter Monday concerts have not been so well attended this year at the Crystal and Alexandra Palaces. The popularity of combined military bands seems to have been diminished, and the influence of "star" singers is now not so great as in former years, when the name of Mr. Sims Reeves alone filled the Crystal Palace, on Good Friday, with audiences varying from 60,000 to 80,000 persons. On the 19th inst. the number was reduced to under 30,000, but the hearers had no disappointment, for the popular tenor did sing, and, moreover, was in fine voice, and, still more surprising, despite his morning appearance at Sydenham he was at his post in the evening at South Kensington to sing in the "Messiah," so that there was no call on Mr. Lane, the other tenor, to do double duty. Mesdames Lemmens and A. Sterling and Signor Foli were the other vocalists, with Mr. Barnby, conductor. At the Royal Albert Hall Easter Monday National Holiday Concert, under the patronage of the founder of the feast, Sir J. Lubbock, M.P., the artists were the Misses A. Williams, M. Everett, A. Abell, J. Sherrington, E. Mott, H. Arnum, and Madame A. Sterling, Messrs. Sims Reeves, Lloyd, Maybrick, and Signor or Mr. Brocolini, the American bass, with Mr. S. Naylor, conductor. The singers at the Good Friday sacred concert in the Alexandra Palace were Miss J. Sherrington, Miss A. Harpe, Madame Enriquez, Mr. Vernon Rigby, and Mr. Thurley Beale. There was nothing new in the programmes to call for notice; our leading artists generally confine themselves to a very limited *répertoire*, whether sacred or secular, and when a name is specified there is little difficulty in anticipating what song will be chosen. It may be that this want of variety and novelty is one cause of a falling off of visitors to the holiday entertainments.

A WORK by Herr Reinecke, of Leipzig, "In Memoriam," Introductory Fugue and Chorale, and Romance for violin and orchestra by Herr Max Bruch, were performed for the first time at the Crystal Palace Saturday Concert on the 20th inst., under the direction of Mr. Manns. The other instrumental items were Schumann's Symphony, no. 1, in B flat, Beethoven's Violin Concerto, and Herr Wagner's "Tannhäuser" Overture. Señor Sarasate was the solo violinist, and Mdlles. Frieder and Redeker the vocalists.

Mr. C. HALL will resume what he still terms his piano-forte recitals on the 3rd of May. They, however, have now been extended to nearly the proportions of the Monday Popular Concerts and the Musical Union; his string quartet party includes the names of Madame Norman-Néruda, MM. Ries, Strauss, and Franz Néruda. The principles of the modern school of piano-forte playing are making way, and there will be a "students" concert, on the 11th of May, at the Langham Hall, under the direction of Messrs. Franklin Taylor and Oscar Beringer, the two principals of the new National Academy.

At the third orchestral concert, on the 30th inst., of Madame Viard-Louis, the pianist, M. Massenet, the composer of the two oratorios "Eve" and "Marie Madeleine," and of the grand opera, "Le Roi de Lahore," will conduct an orchestral illustration of Shakspearean plays.

It appears from a circular issued to the subscribers of the Musical Union by Prof. Ella that not only have the singers increased their terms, but the instrumentalists also have raised their tariff. He states that the expenses of his Matinées were in 1847, 400*l.*, and 680*l.* in 1877. The subscription, however, will not be increased, except for single tickets for the Director's Grand Matinée.

The amateurs of classical compositions as interpreted by concertinas had the opportunity of gratifying their taste at the third of the series of Concertina Concerts, at the Langham Hall, on the 22nd, under the direction of Dr. Bernhardt.

THE Bach Choir will have a second concert on the 29th inst., at which works by Palestrina, Purcell, Wilbye, Mendelssohn, Bach, and Schumann will be performed under the direction of Mr. Otto Goldschmidt.

M. PLANTÉ, from Paris, will be the pianist at the fifth concert of the Philharmonic Society on the 1st of May, and Señor Sarasate will be the solo violinist.

THE New Philharmonic Concerts, under the direction of Mr. Ganz and Dr. Wyde, will be commenced next Saturday afternoon (May 4th).

THE 140th anniversary festival of the Royal Society of Musicians will be celebrated on the 3rd of May at Willis's Rooms, the Right Hon. Sir A. J. E. Cockburn, the Lord Chief Justice, President. As is usual at this dinner, the musical programme is attractive.

IT is to the provinces we must look for new musical works. It certainly seems singular that the first performance of a sacred cantata, the words based on the ever popular "Pilgrim's Progress" of Bunyan, should be suffered to take place at Nottingham; such, however, has been the case with the work entitled "Christian the Pilgrim," which was produced in that town last week, and, according to the local journals, met with great success. Mr. Wilford Morgan, the tenor, is the composer, and the book has been arranged by Mr. A. Matthison.

THE Stradivarius violin, date 1704, known to connoisseurs as the "Betts Strad," has been purchased by Mr. George Hart for the sum of eight hundred guineas. Some seventy years since it was bought by John Betts, the violin-maker, for a sovereign, and he declined all offers of sale though the then unprecedented sum of five hundred pounds was tendered, but after his death it was disposed of to M. Vuillaume of Paris, and afterwards to M. Wilmotte of Antwerp, from whom its late owner purchased it.

AMONGST the sacred works executed at the Concerts Spirituels in Paris during Passion-week were "Eve" ("Le Mystère"), by M. Massenet; the Cantique, by Halévy, "Mon âme est dans les ténèbres"; the Ninety-eighth Psalm, by Mendelssohn; Organ Concerto, by Handel, played by M. Guilmant, at the Conservatoire. The oratorio, "Le Déluge," by M. Saint-Saëns; the "Stabat Mater" of Rossini (solos by Mdlles. Isaac and Sanz, MM. Villaret and Lorrain), at M. Pasdeloup's Concerts. The "Requiem," by Berlioz, at the Châtelet; "Les Sept Paroles du Christ," by M. Dubois, the organist at the Madeleine; and the "Stabat Mater" of Rossini at Saint Eustache. On the 18th and the 20th inst., at the Salle Ventadour, the Ode Symphony in three parts, music by M. Samuel David, words by M. Alexandre Parodi, entitled "Le Triomphe de la Paix." The intentions of author and composer who wish to promote the *entente cordiale* between France and England are laudable, but the libretto is too ridiculous for citation, and it is not surprising that M. David has not been inspired by the rambling story symbolizing the struggle between, and reconciliation of, the two countries. There were solos for soprano (La France), sung by the American artist, Mdlle. Jenny Howe, mezzo-soprano, Mdlle. Bennati (La Paix and Le Jongleur doubled), the tenor, M. Warot (Le Récitant), and bass, M. Lauwers (Robert

d'Artois). M. David's previous works were a chorus, "Le Génie de la Terre," sung by 6,000 Orphéonists; "Mdlle. Sylvia," an opera produced at the Salle Favart; he was a Grand Prix de Rome in 1858. The two prize compositions by MM. Godard and Dubois, and the two other works which were honourably mentioned, by Mdlle. Augusta Holmes and M. Samuel David, are all to be performed in turn by government order, the last-mentioned composer having got the start with his "Peace Triumph."

THE Director of the Italian Opera-house in Paris has prolonged his season to the 1st of May, in order to bring out two new *prime donne*, Mdlle. Ambre (la Comtesse d'Amboise), in the "Traviata," and Signora Fossa in "Aida." Mdlle. Salvini has appeared in the "Trovatore."

DRAMA

THE WEEK.

QUEEN'S.—"Madelaine Morel." From the German of Mosenthal, by D. Bandmann.

OLYMPIC.—"Jealousy," a New Play, in Four Acts. Adapted from M. Victorien Sardou's Comedy of "Andréa," by Charles Reade.

ST. JAMES'S.—"Such is the Law," a New Play, in Three Acts. By Tom Taylor and Paul Meritt.

ADELPHI.—"Proof; or, a Celebrated Case." Adapted by F. C. Burnand from MM. D'Ennery et Cormon's "Une Cause Célebre."

WHATEVER censure may be passed upon French dramatists for their selection of subjects, the praise cannot be denied them of handling social questions with a delicacy of touch which their English and Teutonic rivals cannot approach. Making all due allowance for the advantages they possess in a language which accommodates itself as no other can to subtleties of thought and niceties of expression—leaving nudity itself not so very nude, and black, to employ a phrase of Charles Lamb, not so very black—and a public which accepts art as its own vindication, there still remains a balance in their favour which can only be explained on the assumption that they possess superior knowledge or superior skill. There is some resemblance between the treatment of social sores and that of physical ailments. Granted that an operation is necessary, the best surgeon is the swiftest operator. To linger over an operation is to prolong the pain and diminish the chances of success. When the dramatist stays the action of the scalpel to point out the signs of disease, the gain to the pupil is dubious and the prolongation of the suffering is assured. This view, which receives constant illustration in English adaptations of French plays, is confirmed by the few experiences we obtain of the German drama in its attempts to deal with the subjects to which the French dramatist more readily turns. The morality of "The Stranger" may be defended from a standpoint of strictest orthodoxy, but the play is none the less more unpleasant than the most daring work of M. Octave Feuillet or M. Émile Augier. Even worse than the vapid pietism of "The Stranger" is the perverse sentimentalism of "Madelaine Morel." The dramatic instinct which is evinced in the only works of Mosenthal which, so far as we are aware, have been given in England—"Deborah" ("Leah") and "Pietra"—is not wanting in "Madelaine Morel." So unsatisfactory and hesitating is, however, the treatment of the subject chosen that the work is more distasteful than any comedy the Parisian drama has yet produced. The lesson Mosenthal teaches is that of forgiveness of feminine misconduct. That a theme like

this is capable of that idyllic treatment which especially commends itself to the Teutonic mind is shown in the success of 'Olivia,' Mr. Wills's version of a portion of 'The Vicar of Wakefield.' That it is susceptible of more philosophical and less poetical handling is evidenced in the 'Idées de Madame Aubray' of M. Dumas fils.

Mosenthal has attempted to blend the two methods, and the result is, to say the least, not encouraging to future effort in the same direction. His heroine is a woman who has fallen through poverty to a position in which a Parisian would call her a *cocotte*, while a Londoner, with a due respect for euphemistic forms of speech, might describe her as a soiled dove. The hero, a marquis, is so far responsible for her fall that it is owing to an error of his father that she has been reduced to the state of penury which leads to her ruin. Ignorant of her identity, he falls in love with her while seeing her only as a woman of no character. Subsequently he ascertains she is the girl he seeks for the purpose of making reparation for the past offence of his family. That reparation takes the form of leading her to his ancestral château, and introducing her to his mother and sister as his future wife. His mother's scruples are only advanced to be overcome. The world, however, interferes; the heroine, whose better nature is aroused, is induced to take to flight, so as to avoid inflicting upon her lover the dishonour a union with her would involve, and when the pair next meet the woman is dying of a malady consisting apparently of penitence combined with phthisis. There may be minds to which this lesson will commend itself. To the average mind the teaching appears less morbid than ridiculous. That a man should take into his own circle a woman to whom the reek of infamy clung but yesterday, and, with no adequate proof of penitence, should make her his sister's close friend and his mother's adopted child, would be monstrous were it not impossible. How far this fault is inherent in the piece, or ascribable to the adaptor, we cannot state. The lesson is as we have shown it.

Little in the interpretation calls for notice. Mr. Barnes, as the hero, worked arduously with a difficult part; Mrs. Rousby, as the heroine, was more successful in presenting the picturesque aspects of the rôle than in endowing it with psychological significance.

Unimportant as are, in essential respects, the changes made by Mr. Charles Reade in adapting the 'Andréa' of M. Sardou, they are, so far as they extend, detrimental. An attempt to elevate the character of the hero by representing his penitence as due to the working of conscience and the persuasive influence of his wife weakens the story without answering the purpose for which it is intended. The dialogue errs at one or two points through over-familiarity of language, and the action in the comic scenes hovers on the borders of farce, even if it does not overpass those limits. There is, however, genuine dramatic interest. The story, if not too probable, is sympathetic, and the struggle of the heroine to retain her grasp on the affections of her husband leads to one or two thoroughly dramatic situations. How ticklish from the standpoint of probability is the subject is shown by the fact that the action is laid in Vienna, a country concerning the laws and institutions of which pretty

general ignorance may be supposed to prevail. Andréa, the heroine, now, for some motive not easy to conjecture, rechristened Olga, discovers, by means of a bracelet which comes accidentally into her hands, that her husband is intriguing with a dancer whose charms have set Vienna in a flutter. In an attempt to fathom the extent of her calamity she enters in disguise the dressing-room of her rival, and listens behind a screen to her husband's proposal to accompany the siren to St. Petersburg. Without acquainting him with her knowledge of his secret, she strives by her blandishments to keep him at home. When these fail she adopts a desperate and, as events prove, successful remedy, and by an arrangement with the chief of the Viennese police has him arrested as a lunatic and put into confinement. This play, written by M. Sardou for an American public, cannot be counted among his best works. It met with a cold reception at the Gymnase-Dramatique, and was not too successful when produced in May, 1875, in London, at the Opéra Comique. It cannot claim in the English version to have acquired any strength it did not originally possess. The two dramatic situations which occur respectively in the second and third acts exercise, as before, a strong ascendency over the audience, while the comic scenes retain their former extravagance. Mr. Neville plays with breadth and earnestness the part of the husband for whom the wife fights so desperately, but the rôle does not quite fit him. Mr. Flockton gives a satisfactory picture of a theatrical agent, and Mr. W. Younge colours too highly a rather clever conception of a foolish and hot-headed young nobleman. Miss Sophie Young displays genuine power as the heroine. Her view of the character is quite unlike that of Mlle. Hélène Petit, by whom it was presented in London. The latter actress appeared in the early acts a simple-minded woman, whose individuality her love for her husband and her acquiescence in the customs of society had almost effaced. Miss Young, on the other hand, displays from the first a nature endowed with passion and prone to jealousy. The contrast which in the one instance proved so striking is lost in the other, but the character gains in consistency and *vraisemblance*. Miss Gerard plays the *dansante*. The piece is well mounted. It was received with much favour.

As an illustration of the working of the law against marriage with a deceased wife's sister the new drama of Messrs. Taylor and Merritt is of doubtful value; as a dramatic entertainment it may claim a good position. That a woman who has married a man in ignorance that he is her brother-in-law should feel aggrieved when she sees herself reduced to penury and her son stripped of estates which, by the law of entail, go to a distant relative, is conceivable. Marriage, however, under such conditions is scarcely an offence which calls for the interference of the Eumenides, and an overwhelming majority of mankind would regard as squeamish the scruples of a woman who, finding that her husband with whom she has lived for six years, and by whom she has a son, is, unknown to himself, her brother-in-law, resolves to part from him for ever. Making allowance, however, for this difficulty, which, when dramatic exigencies are taken into account, may be regarded as slight, 'Such

is the Law' may claim a favourable verdict. It is interesting and sympathetic, its characters are fresh and life-like, and its treatment is wanting neither in originality nor strength. A woman who has unconsciously married her sister's husband learns only of her misfortune when her supposed husband is believed to be dead, when she is told of it by the next-of-kin, who, for sinister ends, has purposely withheld from her and him the information. A due amount of agony having been undergone, happiness comes back, lugged in, it must be confessed, by the neck and shoulders. The partner she mourns is not dead, and his supposed marriage with her sister proves to be invalid. Here is the baldest possible outline of a plot which serves as a framework to sustain some very agreeable scenes, and one or two powerful, if not altogether novel, situations. It furnishes, moreover, opportunity for some capital acting. Miss Cavendish has never, perhaps, played so well as in the heroine's part. The varying emotions through which the character passes were displayed with remarkable skill, and the whole performance was studied and powerful. Mr. Kelly as a Yorkshire servant gave a masterly piece of acting, and Mr. Carton, Mr. Stephens, Miss Rivers, and other actors played satisfactorily. The piece is well mounted. It deserves to be an *en* during success.

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